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CHAUCER'S

Legende of Goode Women.

EDITED,

WITH AN INTRODUCTION,

AND NOTES, GLOSSARIAL AND CRITICAL,

BY

HIRAM CORSON.

—— "*old Dan Geffrey, in whose gentle spright,*
The pure well-head of poesie did dwell."—SPENSER.

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"I read, before my eyelids dropt their shade,
'The Legend of Good Women,' long ago
Sung by the morning star of song, who made
His music heard below;

Dan Chaucer, the first warbler, whose sweet breath
Preluded those melodious bursts, that fill
The spacious times of great Elizabeth
With sounds that echo still."

Tennyson's "Dream of Fair Women."

TO

CHARLES DEXTER CLEVELAND, LL.D.,

WHOSE LABORS TO PROMOTE AND WIDEN

THE STUDY OF ENGLISH LITERATURE ENTITLE HIM

TO THE GRATITUDE OF ALL THE FRIENDS OF

SOUND LEARNING,

This Volume

IS MOST RESPECTFULLY INSCRIBED BY

THE EDITOR.

INTRODUCTION.

THE purpose of the present edition of Chaucer's *Legende of Goode Women* is to furnish an easy text-book for beginners in the study of early English literature. To this end, the explanatory notes have been made copious; and it is believed that they will be found to embrace and illustrate every peculiarity of Chaucer's language, the difficulties of which, the student, after a few days' reading, with the aid here afforded, will find to be far more apparent than real. The comparatively few obsolete words which are sprinkled over the surface of Chaucer's pages, together with his antiquated orthography, have deterred many from attacking what appeared at first sight to require more time and study to master than they were able to bestow. The old poet has accordingly been entirely neglected by some, while others have taken up with modernized versions of his works. But the true spirit of his poetry can be reached only through its original language, and not through modernized versions, which convey, however well done, no adequate conception of its subtler elements. The life, the soul of all poetry, is inseparable from its *form*, and this is especially true of Chaucer's poetry. What is addressed to the insulated understanding can be equally well expressed in any cultivated language; but poetry, whose domain is the sensibilities, owes its peculiar potency to the *form* in which it was originally conceived by the poet's imagination. Divorced from this, its essence evaporates, and but little more remains than the

mere *thought* which is secreted in it, and which by itself is not poetry at all. Another serious loss incurred by resorting to modernized versions, is the valuable knowledge to be derived from the original, of the roots and formation of our noble tongue, which "in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, is inferior to that of Greece alone."

To possess an intimate acquaintance with the poetry of Geoffrey Chaucer, in its original form, is the duty, as it is one of the high privileges, of every cultivated Englishman and Anglo-American, who would know the elements, resources, and capabilities of his native language. Five hundred years and more have passed since Chaucer commenced to write, and four hundred and sixty-three years, this October, since his death in the concluding year of the fourteenth century. During this period, English literature has been enriched by immortal works of genius, that have eclipsed the masterpieces of all other literatures, both ancient and modern; and yet, at this hour, Geoffrey Chaucer, who wrote with no native models before him, and who, out of a semi-barbarous medley of Saxon and Norman French, was obliged to mould his language and poetic forms, continues to rank with the greatest poets and literary princes of his country. He has lost nothing, but rather gained, by the increase of civilization and culture. He has more readers in the present generation than in any previous one; and his language and the secrets of his harmonies are now perhaps better understood and appreciated than they were even in the reign of Elizabeth, which was nearer by almost three centuries to his own times.

"It is in Chaucer we touch the true height, and look abroad into the kingdoms and glories of our poetical literature,—it is with Chaucer that we begin our 'Books of the Poets,' our collections and selections, our pride of place and name. And the genius of the poet shares the character of his position: he was made for an early poet, and the meta-

phors of dawn and spring doubly become him. A morning-star, a lark's exaltation, cannot usher in a glory better. The 'cheerful morning face,' 'the breezy call of incense-breathing morn,' you recognize in his countenance and voice: it is a voice full of promise and prophecy. He is the good omen of our poetry, the 'good bird,' according to the Romans, 'the best good angel of the spring,' the nightingale, according to his own creed of good luck, heard before the cuckoo.

Up rose the sunne, and up rose Emilie,

And up rose her poet, the first of a line of kings, conscious of futurity in his smile. He is a king and inherits the earth, and expands his great soul smilingly to embrace his great heritage. Nothing is too high for him to touch with a thought, nothing too low to dower with an affection. As a complete creature cognate of life and death, he cries upon God,—as a sympathetic creature he singles out a daisy from the universe ('si douce est la marguerite'), to lie down by half a summer's day and bless it for fellowship. His senses are open and delicate, like a young child's—his sensibilities capacious of supersensuous relations, like an experienced thinker's. Child-like, too, his tears and smiles lie at the edge of his eyes, and he is one proof more among the many, that the deepest pathos and the quickest gayeties hide together in the same nature. He is too wakeful and curious to lose the stirring of a leaf, yet not too wide awake to see visions of green and white ladies between the branches; and a fair house of fame and a noble court of love are built and holden in the winking of his eyelash. And because his imagination is neither too 'high fantastical' to refuse proudly the gravitation of the earth, nor too 'light of love' to lose it carelessly, he can create as well as dream, and work with clay as well as cloud; and when his men and women stand close by the actual ones, your stop-watch shall reckon no difference in the beating of their hearts. He knew the secret of nature and art,—that truth is beauty,—and saying

'I will make "A Wife of Bath" as well as Emilie, and you shall remember her as long,' we do remember her as long. And he sent us a train of pilgrims, each with a distinct individuality apart from the pilgrimage, all the way from Southwark and the Tabard Inn, to Canterbury and Becket's shrine: and their laughter comes never to an end, and their talk goes on with the stars, and all the railroads which may intersect the spoilt earth forever, cannot hush the 'tramp, tramp' of their horses' feet."*

It was long the fashion among Chaucer's critics to deny him any claims to being regarded as a melodious versifier, while fully admitting the superior quality of his *matter*—his robust understanding, his deep insight into human character, his wide knowledge of the world, and his profound sympathy with all the forms of nature and of human life.

In the Preface to his Fables from Boccaccio and Chaucer, Dryden professes to hold the old bard in the same degree of veneration as the Grecians held Homer and the Romans Virgil. But, after bestowing upon him the highest praise, in respect to his good sense, his speaking properly on all subjects, knowing what to say and when to leave off, following everywhere, without overstepping the modesty of, nature, he says: "The verse of Chaucer, I confess, is not harmonious to us; but it is like the eloquence of one whom Tacitus commends—it was *auribus istius temporis accommodata.* They who lived with him, and some time after him, thought it musical, and it continues so even in our judgment, if compared with the numbers of Lydgate and Gower, his contemporaries: there is the rude sweetness of a Scotch tune in it, which is natural and pleasing, though not perfect. It is true, I cannot go so far as he who published the last edition of him [he alludes to Speght's wretched edition of 1598]; for he would make us believe the fault is in our ears, and that there were really ten sylla-

* Mrs. Browning.

bles in a verse, where we find but nine. But this opinion is not worth confuting; it is so gross and obvious an error, that common sense (which is a rule in everything but matters of faith and revelation) must convince the reader, that equality of numbers in every verse which we call heroic, was either not known, or not always practised in Chaucer's age. It were an easy matter to produce some thousands of verses, which are lame for want of half a foot, and sometimes a whole one, and which no pronunciation can make otherwise. We can only say that he lived in the infancy of our poetry, and that nothing is brought to perfection at the first. We must be children before we grow men. There was an Ennius, and in process of time a Lucilius and a Lucretius, before Virgil and Horace. Even after Chaucer, there was a Spenser, a Harrington, a Fairfax, before Waller and Denham were in being; and our numbers were in their nonage till these last appeared."

To place the lifeless, syllabical, see-saw uniformity of a Waller before the numerous and subtle versification of Chaucer and Spenser! Who, at this day, would exchange, in point of poetic form, Chaucer's short description of a May morning in the Knight's Tale of Palamon and Arcite, or Spenser's description of Archimago's Hermitage, for all the negative harmony of a Waller?

The strong, but, in every respect, well-deserved praise which Dryden bestows upon Chaucer's matter, entitles his unfavourable opinion, in regard to his verse, to some consideration, however; for it was an opinion in no wise prompted by prejudice or envy, as Sam Johnson's critical *dicta*, unfortunately, too often were. He would fain have found his favourite poet's verse regular and melodious. But it appears that he could not; and now the question arises, whose fault was it?

In answering this question, it is necessary to consider some of the changes which the English language has undergone since Chaucer's day, and had already undergone in

Dryden's time, in respect to accentuation, syllabication, and, what is of no little importance in passing a correct judgment upon the rhythmus and melody of Chaucer's verse, the different mode of enunciation which distinguished the middle from our modern English.

In regard to the first point, whoever makes the most cursory survey of English poetry will not fail to observe, if he observes anything, that the tendency of English accentuation has been to get as far back in words as it is possible for it to go. This tendency has continued quite active even since the days of Spenser, and Shakspeare, and Milton. These great poets, by their transcendent works, contributed much towards fixing the accentuation of the language; but the struggle between the Saxon and Norman element, which had been going on for three centuries, was not yet over when they wrote, and the introduction of certain words into passages of the most concentrated energy was not sufficient to rescue them from the characteristic stamp of the more vigorous Saxon—their accentuation was afterwards thrown a syllable farther back, and rendered in consequence more percussive than it had been under Norman sway. Thus we find 'áspect,' accentuated 'aspéct,' Twelfth Night, I. 4.; Love's Labour's Lost, IV. 3; King John, IV. 2 (*bis*); King Henry V., III. 1; King Henry VIII., III. 2; Paradise Lost, II. 301; III. 266; IV. 541; V. 733; VI. 81; VI. 313; VI. 450; Paradise Regained, III. 217; Faërie Queene, 2, 12, 23; 3, 6, 2; 3, 7, 22; 'ádverse,' 'advérse,' Samson Agonistes, 192; 'álso,' 'alsó,' F. Q., 2, 5, 15; 'álway,' 'alwáy,' F. Q., 1, 1, 34; Colin Clout, 888; 'ambássage,' 'ámbasságe,' Mother Hubberd, 472; 'attribute,' 'attribúte,' P. L., VIII. 107; 'attríbuted,' 'attribúted,' P. L., VIII. 12; IX. 320; P. R., III. 69; 'attríbuting,' 'attribúting,' P. L., VIII. 565; 'blácksmith,' 'blacksmíth,' F. Q., 4, 5, 33; 'bláspheмous,' 'blasphémous,' P. L., V. 809; VI. 360; P. R., IV. 181; F. Q., 3, 7, 39; 5, 11, 20; 5, 11, 28; 6, 12, 34; 'blóodshed,' 'blood-

bhéd,' F. Q., 2, 6, 34; 'bóndage,' 'bondáge,' F. Q., 2, 11, 1; 'bósom,' 'bosóme,' F. Q., 4, 11, 43; 'brímstone,' 'brimstóne,' F. Q., 2, 10, 26: 'cáptiv'd,' 'captív'd,' S. A., 33; 994; 'cáptived,' 'captívëd,' F. Q., 1, 4, 51; 2, 1, 36; 2, 5, 16; 3, 11, 52; 'cháracter'd,' 'charácter'd,' Comus, 530; The Two Gentlemen of Verona, II. 7; 2 Henry VI., III. 1; 'cháracters,' 'charácters,' F. Q., 3, 3, 14; 3, 12, 31; 'cháracterless,' 'charácterless,' Troïlus and Cressida, III. 2; 'cómfort,' 'comfórt,' F. Q., 2, 5, 7; 2, 5, 31; 'cómforting,' 'comfórting,' Mulopotmos, 199; 'cómmerce,' 'commérce,' Troïlus and Cressida, III. 3; 'cómrades,' 'comrádes,' S. A., 1162; 'cónquest,' 'conquést,' Colin Clout, 951; 'cónsort,' 'consórt,' F. Q., 2, 5, 31; 2, 7, 22; 2, 9, 35: 'contémptible,' 'cóntemptible,' F. Q., 4, 5, 14; 'cóntest,' (noun), 'contést,' P. L., IV. 872; VI. 124; IX. 1189; XI. 800; S. A., 461; 865; 'cóntract' (noun), 'contráct,' K. Richard III., III. 7; Romeo and Juliet, II. 2; 'cóntrary,'* 'contráry,' S. A., 972; K. John, IV. 2; Timon of Athens, IV. 3; Romeo and Juliet, I. 5; Hamlet, III. 2; F. Q., 3, 1, 47; 3, 2, 40; 2, 2, 24; 2, 2, 36; 'contríbute,' 'contribúte,' P. L., VIII. 155; 'cónverse,' (noun), 'convérse,' P. L., VIII. 408; IX. 247; IX. 909; Comus, 459; Othello, III. 1; Love's Labour's Lost, V. 2; 'crúel,' 'cruél,' F. Q., 1, 6, 26; 'coúrage,' 'courége,' F. Q., 2, 1, 42; 2, 4, 11; 'dæmon,' 'dæmón,' Ruines of Rome, 376; 'deléctable,' 'délectáble,' F. Q., 2, 12, 12; 'detéstable,' 'détestáble,' F. Q., 2, 12, 8; 1, 1, 26; Romeo and Juliet, IV. 5; V. 3; 'dúraunce,' 'duraúunce,' F. Q., 3, 5, 42; 'eárthquake,' 'earthquáke,' F. Q., 3, 12, 2; 'éffort,' 'effórt,' F. Q., 3, 1, 52; 2, 5, 17; 3, 11, 46; (so accented by Pope); 'émpire,' 'empíre,' Ruines of Rome, 154; 'éndless,' 'endléss,' F. Q., 3, 5, 42; 'entertáinment,' 'entértainmént,' F.

* On this word Walker observes "that the accent is invariably placed on the first syllable by all correct speakers, and as constantly removed to the second by the illiterate and vulgar." It would have been more strictly correct to have said that "the illiterate and vulgar" retain, as is generally the case in their departures from polite usage, the *old* accentuation of the word.

Q., 1, 10, 37; 'énvies,' 'envíes,' F. Q., 1, 2, 17; 'énvy,' 'envý,' F. Q., 1, 7, 43; 1, 9, 1; 2, 2, 19; 'éssays,' 'essáys,' K. Henry V., I. 2; (Dryden and Pope both accent this word on the last syllable); 'éxile,' 'exíle,' F. Q., 1, 3, 3; P. L., I. 632; II. 207; X. 484; Two Gentlemen of Verona, III. 2; V. 4; Midsummer Night's Dream, III. 2; Richard II., I. 3 (*bis*); Romeo and Juliet, III. 3 (*ter*); V. 3; 'éxiled,' 'exíled,' P. L., IV. 106; S. A., 98; F. Q., 7, 6, 26; Cymbeline, V. 4; Romeo and Juliet, III. 2; 'fórest,' 'forést,' F. Q., 3, 10, 41; Midsummer Night's Dream, II. 2; 'fúrther,' 'furthér,' F. Q., 6, 10, 37; 'implácable,' 'implacáble,' F. Q., 2, 6, 44; 'impórtable,' 'ímportáble,' F. Q., 2, 8, 45; 'ímport' (noun), 'impórt,' Taming of the Shrew, III. 2; 1 Henry VI., I. 1; Antony and Cleopatra, III. 4; Romeo and Juliet, V. 2; Othello, III. 3; 'ímpulse,' 'impúlse,' P. L., III. 120; IX. 530; X. 45; S. A., 223; 'ínfamous,' 'infámous,' F. Q., 3, 6, 13; 3, 8, 32; 2, 1, 30; 5, 11, 57; Comus, 424; On the Death of a Fair Infant, 12; 'ínsight,' 'insíght,' F. Q., 1, 10, 23; Colin Clout, 831; P. R., III. 238; 'ínsults' (noun), 'insúlts,' P. R., III. 190; 'íssued,' 'issúed,' F. Q., 3, 12, 3; 3, 12, 5; 5, 3, 20; 'lightning,' 'lightníng,' F. Q., 3, 12, 2; 'Mádame,' 'Madáme,' F. Q., 2, 9, 37; 1, 7, 52; 'mássacred,' 'massácred,' F. Q., 3, 3, 35; 'mássacres,' 'massácres,' F. Q., 3, 11, 29; Amoretti, X.; 'mátchable,' 'matcháble,' F. Q., 3, 12, 7; 'mélancholy,' 'meláncholy,' F. Q., 2, 9, 52; 1, 5, 3; 1, 12, 38; 4, 6, 2; 'mélancholic,' 'melánchólic,' F. Q., 5, 6, 19; 'ménace,' 'menáce,' F. Q., 2, 3, 42; 'míschievous,' 'mischíevous,' F. Q., 4, 6, 2; 5, 6, 31 (this accentuation is still sometimes heard, though it is obsolescent); 'níghtly,' 'nightlý,' F. Q., 6, 12, 14; 'obsérvance,' 'observánce,' F. Q., 3, 7, 59; 'ódorous,' 'odórous,' P. L., V. 482 (this, however, is an exceptional accentuation with Milton; in all other places in his poems, the word is accented on the first syllable); 'óffspring,' 'offspríng,' F. Q., 3, 9, 44; P. L., II. 310; III. 1; 'óutrage' (noun), 'outráge,' F. Q., 2, 2, 38; 'óutraged,' 'outráged,' F. Q., 2, 2,

18; 'pérjured,' 'perjúred,' F. Q., 2, 10, 40; 'práctis'd,' 'practís'd,' F. Q., 4, 2, 10; 'présage' (noun), 'preságe,' F. Q., 1, 10, 61; 'prócess,' 'procéss,' P. L., II. 297; VII, 178; 'próstrate,' 'prostráte,' F. Q., 1, 6, 12; P. L., VI. 841; 'próstrated,' 'prostráted,' F. Q., 2, 3, 8; 5, 7, 33; 5, 11, 16; 'próstrating,' 'prostráting,' F. Q., 1, 12, 6; 3, 10, 25; 'récord' (noun), 'recórd,' F. Q., 3, 2, 2; Virgil's Gnat, 688; 'réscue,' 'rescúe,' F. Q., 3, 4, 46; 'révenue,' 'revénue,' Hamlet, III. 2; Tempest, I. 2; K. John, III. 1; 'ríches,' 'richés,' Ruines of Time, 675; 'Róman,' 'Románe,' Ruines of Rome, 154; 376; 'Sáturnlike,' 'Satúrnlike,' F. Q., 3, 11, 43; Visions of Bellay, 116; 'scíence,' 'sciénce,' F. Q., 2, 4, 1; 'sépulchred,' 'sepúlchred,' Epitaph on Shakspeare, 15; 'sólemniz'd,' 'solémniz'd,' F. Q., 5, 2, 3; Love's Labour's Lost, II. 1; 'spéctacle,' 'spectácle,' F. Q., 3, 5, 22; 'súccour,' 'succoúr,' F. Q., 2, 10, 19; 'théatre,' 'theátre,' F. Q., 3, 12, 3; 'thérefore,' 'therefóre,' F. Q., 3, 5, 46; 'tíger,' 'tigér,' F. Q., 1, 6, 26; 'trávers'd,' 'travérs'd,' P. L., IX. 434; 'tráversing,' 'travérsing,' P. L., IX. 66; 'tréspass,' 'trespáss,' F. Q., 1, 1, 30; 'tríumph,' 'triúmph,' Hymn in Honour of Love, 137; P. L., IX. 948; Ps. V. 36; 'tríumphs,' 'triúmphs,' P. L., I. 123; 'tríumphed,' 'triúmphed,' F. Q., 6, 8, 21; 'unquénchable,' 'únquenchable,' F. Q., 3, 9, 17; 'úpright,' 'upríght,' Mother Hubberd, 728; P. L., I. 221; IV. 837; VI. 270; VI. 627; VII. 509; VII. 632; VIII. 260; P. R., IV. 551; 'úprightness,' 'upríghtness,' P. L., III. 693; 'úsage,' 'uságe,' F. Q., 2, 9, 54; 'vóluble,' 'volúbil,' P. L., IV. 594. Pope, in his Essay on Man, I. 224, accents 'bárrier,' 'barríer,' closing a heroic verse with it:—

> "'Twixt that, and Reason, what a nice barríer!
> For ever separate, yet for ever near!"

These examples will suffice to show what the tendencies of English accentuation have been, even since the language attained a high degree of fixedness. It is very evident that in Chaucer's time the great majority of Norman words still

retained their original accentuation, and continued to do so until their foreign origin ceased to be any longer recognized, when their naturalization was rendered complete by a shifting of the accent in accordance with the Saxon tendencies of the language. So that wherever in Chaucer it is necessary to accent a Norman word on the ultimate in order to preserve the iambic movement of his verse, we may reasonably conclude, not that it was a poetic license with him, but that he followed the prevailing accentuation of his time, at any rate, the accentuation of the higher society in which he moved and for which he wrote.

This accentuation of the ultimate applies also to the present participles, both of Norman and Saxon origin, as the following examples will show, all of which close the verse:—

"His swyn, his hors, his stoor, and his pultrie,
Was holly in this reeves *governy'nge*."—C. T., 601.

"But such a cry and such a woo they make,
That in this world nys creature *lyvy'nge*,
That herde such another *waymenty'nge*."—C. T., 903–4.

"A rose garland ful swete and wel *smelly'ng*."—C. T., 1963.

"A mantelet upon his schuldre *hangy'ng*
Bret-ful of rubies reed, as fir *sparcly'ng*."—C. T., 2164–6.

"His voys was as a trumpe *thundery'nge*.—C. T., 2176.

"Upon an hors snow-whyt, and wel *ambly'ng*."—C. T., 8264.

"Al dreery was his cheer and his *loky'ng*."—C. T., 8390.

"For he by noyse of folk knew hir *comy'ng*."—C. T., 8788.

"And in hir armes pitously *wepy'ng*
Embraseth hem, and tenderly *kissy'ng*."—C. T., 8958–9.

"And gilte cheynes in hir necke *hongy'nge*."—C. T., 15850.

"If men schal telle propurly a thing,
The word mot corde with the thing *werky'ng*."—C. T., 17142.

For examples in *The Legende of Goode Women*, see v. 155, 412, 413, 475, 559, 581, 718, 1264, 1265, 1330, 1331, 1355, 1590.

So Douglas, in his Scotch translation of Virgil's *Æneid*, first published in 1553, almost invariably accents the present participle.

We find that Chaucer sometimes accents certain Norman words on the ultimate and sometimes the same words on the penult. These, we may suppose, had, in his time, partially freed themselves from Norman sway, and were in the process of passing over to the Saxon ranks. For example, *nature* is sometimes accentuated natúre and sometimes náture, as the following verses from the C. T. will show:—

"So priketh hem natúre in here corages."—v. 11.
"Natúre hath now no dominacioun."—v. 2760.
"Cursed the day and tyme that natúre
Schoop him to ben a lyves creature."—v. 8778.
"Were it by influence or by natúre."—v. 9842.
"It is agayns the proces of natúre."—v. 11657.
"Thow nobelest so ferforth oure natúre."—v. 11968.
"alle men may se,
That giftes of fortune or of natúre
Ben cause of deth of many a creature."—v. 13710.
"For náture hath not take his bygynnyng."—v. 3009.
"That náture in your principles hath set."—v. 10801.
"Thus semeth me that náture wolde say."—v. 13444.
"In which that náture hath suche delite."—v. 13446.
"By náture knew he ech ascencioun."—v. 16341.

In the following passage the two accentuations occur in close proximity:—

"For náture hath with sovereyn diligence
I-formed hir in so gret excellence,
As though sche wolde say, 'Lo, I natúre.'"
v. 13424–13426.

So in the use of the word 'fortune' the same variation is exhibited:—

"Thanked be fórtune and hire false wheel."—v. 927.
"Wel hath fortúne y-torned the the dys."—v. 1240.
"Til that fortúne hath brought him in the snare."—v. 1492.
"Biloved and drad, thurgh favour of fortúne."—v. 7945.

"The strok of fórtune or of adventure."—v. 8688.
"O sodeyn hap! o thou fortúne unstable!"—v. 9931.
"But fórtune cast him doun, and ther he lay." v. 15675.
"But ay fortúne hath in her hony galle."—v. 15833.
"For fórtune as his frend wold him obeye."—v. 15964.
"Fortúne him made the heir of hir honoúr."—v. 16129.
"Til that fortúne wax his adversarie."—v. 16164.
"Fortúne was first frend and siththen fo."—v. 16209.

In the last two verses, the final *e* constitutes a light syllable, according to a rule to be noticed further on.

Numerous examples of this variation will present themselves to the reader in *The Legende of Goode Women.*

The second point which we have named as necessary to be considered, in passing judgment upon the regularity of Chaucer's verse, is the syllabication of the language in his time. The question that has been raised and discussed by several critics, as to whether Chaucer's versification was governed by syllabic laws, is one that is worthy of but little attention at the present day, when it is more usual to *read* Chaucer than to talk about him. No one who *reads* Chaucer needs to be told that regular syllabication is the rule of his verse. By a regular syllabication we would not be understood to mean an *unvarying* alternation of light and heavy syllables. Such lifeless formality does not meet the varying demands of genuine feeling, which exhibits itself, now in long-drawn time and now in an accelerated movement, and in every variety of pause, emphasis, and cadence.

Accordingly, we find in the highest forms of English heroic verse, Milton's for example, and Tennyson's, that while the poet preserves the regular number of heavy or accented syllables, namely, five, there will frequently be a hurrying and crowding of light or unaccented ones, resulting in trochees, dactyls, and anapæsts, instead of the regular iambus. But such variety, to be a beauty and a merit, must be organic, and not mechanical; it must be expressive

of, and inspired by, ever-varying emotion, otherwise, an uninterrupted iambic movement is preferable. It would be claiming too much, perhaps, for Chaucer's verse, to attribute an æsthetical and musical motive, even generally, to his departures from the fundamental foot; but his poetry exhibits numerous such departures that the appreciative reader must at once recognize as having been dictated by the poet's inspiration and feeling.

The Rev. Dr. Nott, in an elaborate Dissertation of 150 quarto pages, on the state of English Poetry before the 16th century, prefixed to his edition of the Works of the Earl of Surrey, London, 1815, advances a great deal of unintelligible twaddle in support of a notion that the principle of Chaucer's verses was rhythmical and not metrical; that is, as he explains, "they did not consist, as our verses do at present, of a certain number of feet, each foot of two syllables, but they were constructed so as to be recited with a certain rhythmical cadence; for which reason they seem to have been called 'Verses of Cadence.'" The learned Doctor evidently did not know what he was talking about, and, what is worse, he appears to have entered upon the thankless task of depriving Chaucer of the honour of introducing the heroic verse into English Poetry, in order to bestow it upon his greater favourite, the Earl of Surrey, without having read the old poet. Of this, his Dissertation affords the most unmistakable evidence. He appears to have gone very carefully over the MSS. of Chaucer, with his eyes directed wholly to the cæsural marks; but *read* him, in the true sense of the word, it is very certain he did not. If he had done so, with any degree of genial preparedness, he would soon have made such inductions and deductions in regard to the secrets of the regularity of the poet's numbers as would have saved him from the egregious error into which he fell, and which he so feebly advocates. It is by sympathetic *reading*, alone, and not by finger-counting and the study of

dry and lifeless *a priori* theories, that the harmonies of Chaucer's verse are to be recognized. Let the reader throw aside and forget the learned rubbish that has gathered around it, and, starting with two or three simple rules for the management of the rhythm, its subtler elements will gradually unfold themselves to him, and he will soon be prepared cordially to subscribe to all that Mrs. Browning, in her "Book of the Poets," has written on the subject: "We cannot help observing, because certain critics observe otherwise, that Chaucer utters as true music as ever came from poet or musician; that some of the sweetest cadences in all our English are extant in his 'swete upon his tongue,' in completest modulation. Let 'Denham's strength and Waller's sweetness join' the Io pæan of a later age, the '*eurekamen*' of Pope and his generation. Not one of the 'Queen Anne's men,' measuring out tuneful breath upon their fingers, like ribbons for topknots, did know the art of versification as the old rude Chaucer knew it. Call him rude for the picturesqueness of the epithet; but his verse has, at least, as much regularity in the sense of true art, and more manifestly in proportion to our increasing acquaintance with his dialect and pronunciation, as can be discovered or dreamed in the French school. Critics, indeed, have set up a system based upon the crushed atoms of first principles, maintaining that poor Chaucer wrote by accent only! Grant to them that he counted no verses on his fingers; grant that he never disciplined his highest thoughts to walk up and down in a paddock—ten paces and a turn; grant that his singing is not after the likeness of their singsong; but there end your admissions. It is our ineffaceable impression, in fact, that the whole theory of accent and quantity held in relation to ancient and modern poetry stands upon a fallacy, totters rather than stands; and that, when considered in connection with such old moderns as our Chaucer, the fallaciousness is especially apparent. Chaucer wrote by quantity, just as

Homer did before him, just as Goethe did after him, just as all poets must. Rules differ, principles are identical. All rhythm presupposes quantity. Organ-pipe or harp, the musician plays by time. Greek or English, Chaucer or Pope, the poet sings by time. What is this accent but a stroke, an emphasis, with a successive pause to make complete the time? And what is the difference between this accent and quantity but the difference between a harp-note and an organ-note? otherwise, quantity expressed in different ways? It is as easy for matter to subsist out of space, as music out of time."

The first thing to which the attention of a reader is likely to be called who takes up Chaucer for the first time, and without any knowledge of the syllabication of his language, is the apparent deficiency of his verses. Many will appear to him, to use Dryden's expression, "lame for want of half a foot, and sometimes a whole one." But it will rarely happen that a verse will appear redundant. This fact alone should have awakened suspicion in Dr. Nott and his followers, as to the soundness of his theory that the principle of Chaucer's verse is rhythmical and not metrical. For if not metrical, why should it not as frequently exhibit excess as deficiency? We would, in fact, in such case, expect the redundant verses to predominate. But, with such verses, the inexperienced reader is seldom troubled. His difficulty consists in *filling out* the measure—a difficulty arising almost wholly from the fact that many terminations, now mute, regularly constituted a light syllable in Chaucer's time. The first of these that may be noticed are, the ending *-es* of the genitive or possessive singular and the plural of nouns, and the ending *-ed* of the preterites and past participles of the weak or regular verbs. The latter still frequently constitutes a distinct syllable in verse, and, in Spenser's poetry, and in the poetry generally of his age, it is the rule and not the exception for it to do so; and it was then, no doubt, often made a distinct syllable even in prose

and in ordinary speech. Nor was the ending *-es* entirely dispensed with, in poetry, as a distinct syllable. Examples of its use are frequent in Spenser:—

"As whylome was the antique *worldës* guize."
Faerie Queene, 3, 1, 39.

"And eke, through feare, as white as *whalës* bone."
F. Q., 3, 1, 15.

"High-minded Cleopatra, that with stroke
Of *aspës* sting her selfe did stoutly kill."—F. Q., 1, 5, 50.

"In wine and oyle they wash his *woundës* wide."—F. Q., 1, 5, 17.

"Who from them fled, as light-foot hare from vew
Of hunter swift and sent of *houndës* trew."—F. Q., 3, 4, 46.

"Honour, estate, and all this *worldës* good."—F. Q., 2, 7, 8.

"That whilome was the *worldës* chiefst richés."
The Ruines of Rome, 675.

The final *-tion*, (usually spelled in Chaucer, *cioun* or *cion*,) which now makes but one syllable, being pronounced like the word *shun*, makes invariably two in Chaucer's verse, as it constantly does in the poets and dramatists of the Elizabethan period; e. g., in the following verse from the *Legende of Goode Women*, the word 'devocion,' must be pronounced as a word of four syllables, thus *de-vo-ci-on:*

"Farewel my boke and my devocion."

This is Spenser's invariable rule. The following passage from the *Faerie Queene*, B. 1, c. 3, st. 6, affords good examples:

"Whose yielded pryde and proud sub-miss-i-on,
Still dreading death, when she had marked long,
Her hart gan melt in great com-pass-i-on;
And drizling teares did shed for pure af-fect-i-on."

In regard to the final *-e*, which has been the chief subject of dispute among prosodists, I am not aware that anything better has been advanced than what Tyrwhitt says of it in his "Essay on the Language and Versification of Chaucer:"

"Nothing will be found of such extensive use for supply-

ing the deficiencies of Chaucer's metre as the pronunciation of the *e* feminine; and as that pronunciation has been for a long time totally antiquated, it may be proper here to suggest some reasons for believing (independently of any arguments to be drawn from the practice of Chaucer himself) that the final *e* in our ancient language was very generally pronounced as the *e* feminine is at this day by the French.

"With respect to words imported directly from France, it is certainly quite natural to suppose that, for some time, they retained their native pronunciation, whether they were nouns substantive, as *hoste*, ver. 753, *face*, ver. 1580, etc.; or adjectives, as *large*, ver. 755, *straunge*, ver. 13, etc.; or verbs, as *grante*, ver. 12756 [14237, of Wright's ed.], *preche*, ver. 12327 [13808, of Wright's ed.], etc.; and it cannot be doubted that in these and other similar words in the French language, the final *e* was always pronounced, as it still is, so as to make them dissyllables.

"We have not, indeed, so clear a proof of the original pronunciation of the Saxon part of our language; but we know, from general observation, that all changes of pronunciation are usually made by small degrees; and, therefore, when we find that a great number of those words which in Chaucer's time ended in *e* originally ended in *a*, we may reasonably presume that our ancestors first passed from the broader sound of *a* to the thinner sound of *e* feminine, and not at once from *a* to *e* mute. Besides, if the final *e* in such words was not pronounced, why was it added? From the time that it has confessedly ceased to be pronounced, it has been gradually omitted in them, except where it may be supposed of use to lengthen or soften the preceding syllable, as in *hope*, *name*, etc. But, according to the ancient orthography, it terminates many words of Saxon original where it cannot have been added for any such purpose, as *herte*, *childe*, *olde*, *wilde*, etc. In these, therefore, we must suppose that it was pronounced as an *e* feminine, and made part of a second syllable, and so, by a

parity of reason, in all others in which, as in these, it appears to have been substituted for the Saxon *a*.

"Upon the same grounds we may presume that in words terminated according to the Saxon form in *en*, such as the infinitive modes and plural number of verbs, and a great variety of adverbs and prepositions, the *n* only was, at first, thrown away, and the *e*, which then became final, continued for a long time to be pronounced as well as written.

"These considerations seem sufficient to make us believe that the pronunciation of the *e* feminine is founded on the very nature of both the French and Saxon parts of our language; and, therefore, though we may not be able to trace the reasons of that pronunciation in all cases so plainly as in those which have been just mentioned, we may safely, I think, conclude with the learned Wallis,* that what

* *Gramm. Ling. Anglic.*, *c.* 1. § 2.: "Originem vero hujus *e* muti, nequis miretur unde devenerit, hanc esse judico; nempe, quod antiquitus pronunciatum fuerit, sed obscuro sono, sicut Gallorum *e* fœmininum. . . . Certissimum autem hujus rei indicium est ex antiquis poetis petendum; apud quos reperitur illud *e* promiscuè vel constituere vel non constituere novam syllabam, prout ratio carminis postulaverit." Tyrwhitt adds, that "from considering the gradual extinction of the *e* feminine in our language, and observing that the French, with whom he [Wallis] conversed, very often suppressed it in their common speech, he has been led to predict that the pronunciation of it would, *perhaps shortly*, be disused among them as among ourselves. The prediction has certainly failed, but, notwithstanding, I will venture to say that at the time when it was made, it was not unworthy of Wallis' sagacity. Unluckily for its success, a number of eminent writers happened, at that very time, to be growing up in France, whose works having since been received as standards of style, must probably fix, for many centuries, the ancient usage of the *e* feminine in poetry, and, of course, give a considerable check to the natural progress of the language. If the age of Edward III. had been as favourable to letters as that of Louis XIV.; if Chaucer and his contemporary poets had acquired the same authority here that Corneille, Moliere, Racine, and Boileau, have obtained in France; if their works had

is generally considered as an *e* mute in our language, either at the end or in the middle of words, was anciently pronounced, but obscurely, like the *e* feminine of the French."

The following passages afford pretty good proof of the final *e* constituting a light syllable:—

> "With him ther rood a gentil Pardoner
> Of Rouncival, his frend and his comper,
> That streyt was comen from the court of *Rome*.
> Ful lowde he sang, Come hider, love, *to me*."
> *Prol. to the Canterbury Tales*, v. 673–4.

Here it is evident that *Rome* must be made a dissyllable, to rhyme with *to me*—*Ro-* and *to* are the fifth heavy syllables, and *me* and *-me* the additional light syllables.

> "And whan this alcamister saugh his *tyme*,
> Rys up, sire prest, quod he, and stonde *by me*."
> *Canterbury Tales*, v. 13132–3.

Here it is also evident that *tyme* must be made a dissyllable to rhyme with *by me*—*ty* and *by* are the fifth heavy syllables, and *-me* and *me* the additional light syllables.

So, again, in *Troylus and Cryseyde*, lib. ii., st. 142:

> "'Al esyly now, for the love of Marte,'
> Quod Pandarus, 'for every thing hath *tyme*;
> So long abyde till that the night departe,
> For also siker as thow lyest here *by me*,
> And God tofor I wole be ther at pryme
> And for thy work sumewhat as I shall sey,
> Or on some other wight this charge ley."

We meet with this same rhyme in Gower's *Confessio Amantis*:—

> ——— "I by coverture
> Have feigned semblaunt ofte *time*
> To hem that passen all day *by me*
> And ben lovers als well as I."—lib. 2, sect. 4.

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been published by themselves, and perpetuated in a genuine state by printing, I think it probable that the *e* feminine would still have preserved its place in our poetical language at least, and certainly without any prejudice to the smoothness of our versification."

"Full often they have made me shent
And hindred me full ofte *time*,
Whan they no cause wisten *by me*."—lib. 3, sect. 3.

"So woll I nought, that any *time*
Be lost of that thou hast do *by me*."—lib. 3, sect. 5.

"For death cam so in haste *by me*,
Ere I therto had any *time*."—lib. 4, sect. 5.

"And if it falle, as for a *time*
Her liketh nought abide *by me*
But busien her on other thinges," etc.—lib. 4, sect. 5.

"For love is ever faste *by me*,
Which taketh none hede of due *time*."—lib. 4, sect. 8.

"That all min herte and all my *time*
She hath and do no better *by me*."—lib. 5, sect. 5.

"Whan I se nought my lady *by me*,
All is foryete for the *time*."—lib. 6, sect. 1.

Tyrwhitt's theory in regard to the final *e* challenges acceptance, not only by reason of its entire plausibleness, but also from its almost unvarying applicability to the regulation of Chaucer's rhythm and metre. All that it is necessary to add to what he says in the passage quoted above is, that the final *e* is silent when it precedes a word beginning with a vowel or with the letter *h*. This is also the rule of French poetry. See a good illustration of its use in v. 118, 119, of the text, and the note. The occasional exceptions which occur to the rule of the final *e* constituting a light syllable before words beginning with consonants, will be found, in most cases, to be where it is not the remains of an old inflection. The *e* was, no doubt, often added by the scribe, from habit, to words to which it did not properly belong.

The final *e* of primitive words, when retained in their derivatives, generally preserves its syllabic value, "largely" being pronounced larg-e-ly; "mekely," mek-e-ly; "shamefast," sham-e-fast, (see v. 1533 of the text); "kyndenesse," kynd-e-nesse, (v. 1916); "avysemente," a-vys-e-mente, (v.

1415); "compassemente," com-pass-e-mente, (v. 1414); "juggement," jugg-e-ment:—

"And if yow liketh alle by oon assent
Now for to standen at my juggëment."—C. T., 780.

"And who so wole my juggëment withseie
Schal paye for all we spenden by the weye."—C. T., 807.

"We been acorded to his juggëment."—C. T., 820.

Many words require to be so pronounced in Spenser's poetry, especially the French verbals ending in *-ment;* e. g.,

"From her fayre eyes he took commandëment,
And ever by her lookes conceived her intent."—F. Q., 1, 3, 9.

It remains to make a few remarks on the third point which has been named as necessary to be recognized in passing judgment upon Chaucer's verse, namely, the different mode of enunciation which distinguished the middle from our modern English—that different mode being *a more equable movement of the voice than at the present day and a greater fulness of vowel-sound,* due, partially, to the difference in accentuation; for as the accentuation of words has moved back, it has become a physical necessity to make it more percussive, and, in consequence, to crush out the vocality of the unaccented syllables. This equable movement shows itself very plainly in long words, which, when accented on the ultimate, take another but lighter accent on the first or second syllable. It is necessary so to enunciate the long words in Spenser's poetry; e.g.,

"For all afore that seemed fayre and bright,
Now base and *cóntemptible* did appeare."
F. Q., 4, 5, 14.

"A daungerous and *détestáble* place."
F. Q., 2, 12, 8.

"That *détestáble* sight him much amazde."
F. Q., 1, 1, 26.

"His office was to give *entértainmént*
And lodging unto all that came and went."
F. Q., 1, 10, 37.

"They beene agreed, and to the gates they goe
To burne the same with *unquenchable* fire."
F. Q., 3, 9, 17.

Furthermore, in Chaucer's day, language was not so entirely divorced from music as it now is. Poetry continued to be recited by minstrels, with a musical accompaniment, and they, no doubt, gave the character to the general enunciation of metrical compositions. It must have approximated a chant, which developed all the vocality of the verses, and rendered metrically complete what, in our snappish or barking mode of speech, appears defective.

This chanting movement of voice must have given more value, also, to the prolongable sub-tonics *l*, *m*, *n*, and *r*, as means for filling out the measure, causing many words in which they occur, that are now monosyllabic in verse, to do the service of dissyllables. Take, for example, the opening verse of the Clerk's Tale of Patient Griselda:—

"Ther is at the west ende of Ytaile,"

which appears deficient, unless we sound the final *e* in *ende*. But this would be contrary to a rule which I believe Chaucer always observes, namely, not to give a syllabic value to the final *e*, when followed by a word beginning with a vowel. This being the case, it is likely that the measure of the verse was filled out by the voice dwelling upon the *n*, which admits of an indefinite prolongation. So in the 20th verse of the same Tale:—

"Savynge in som thing he was to blame;"

it is necessary to dwell upon the *m*, in *som*, and this, too, the sense requires, for *som* is the emphatic word of the verse. In the following passage from *The Legende of Goode Women*, the word *emprise* (empress) must be made a trisyllable; the voice dwelling upon the *r*, *pr* is made to constitute a distinct syllable, thus, *em-pr-ise*:—

"That men by reson wel it calle may
The daisie, or elles the ye of day,
The emprise, and flour of floures alle."—v. 183—5.

This mode of employing the vocality of the liquid subtonics is frequent in English poetry long after Chaucer's time. Here is an example from Marlowe's *Tamburlaine:*

> "The horse that guide the golden eye of heaven,
> And blow the morning from their nostrils."

In pronouncing the word *nostrils*, the voice dwells upon the *r*, and makes the *tr* constitute a distinct syllable without the intervention of a vowel, thus, *nos-tr-ils.*

In Shakspeare, the word *hour* is frequently, perhaps generally, used with a dissyllabic quantity. The following passage from the third part of King Henry VI., Act 2, Scene 5, affords a number of examples :—

> "O God! methinks, it were a happy life,
> To be no better than a homely swain;
> To sit upon a hill, as I do now,
> To carve out dials quaintly, point by point,
> Thereby to see the minutes how they run:
> How many make the *hour* full complete,
> How many *hours* bring about the day,
> How many days will finish up the year,
> How many years a mortal man may live.
> When this is known, then to divide the times:
> So many *hours* must I tend my flock;
> So many *hours* must I take my rest;
> So many *hours* must I contemplate;
> So many *hours* must I sport myself;
> So many days my ewes have been with young;
> So many weeks ere the poor fools will yean;
> So many years ere I shall shear the fleece:
> So minutes, *hours*, days, weeks, months, and years,
> Pass'd over to the end they were created,
> Would bring white hairs unto a quiet grave."

A writer in the fourteenth volume of the Retrospective Review, who quotes this passage, attributes the dissyllabic quantity of the word *hour* to the diphthongal character of the *ou;* but it is a diphthong only to the eye. When pronounced, it is a monothong, just as much as *a* or *i* or *o* is.

It is the prolongable sub-tonic *r*, that fills out the dissyllabic quantity. It would be difficult to make the word *out* do service as a dissyllable, by reason of the abrupt atonic which follows; but *owl* is more accommodating, by reason of the prolongable *l*.

An emphatic monosyllable at the beginning of a verse, or at the cæsura, is often made to do service as a dissyllable, and this, too, even when no prolongable sub-tonic follows the vowel of the word upon which the voice may tarry; *e. g* :

"Now is me schape eternally to dwelle
Nought in purgatorie, but in helle."—C. T., 1228.

By giving *Nought* a strong emphasis, as the sense demands, and making a short pause after it, not only is the measure sufficiently filled out, but the verse is thus rendered highly effective.*

* Tyrwhitt's text reads, "Not *only* in purgatorie, but in helle," which is not, I believe, the reading of any existing MS., *only* having been supplied by the editor. It is hardly necessary to say that the verse is not only thus enfeebled, but that the intended sense is destroyed. Arcite, who is the speaker, means to say, that he is destined to dwell, not in purgatory, where there might be some hope, but eternally in hell, where there is none. Urry's text reads "*right* in hell," which is absurd.

Mr. De Quincey, in an essay entitled "Milton *versus* Southey and Landor," contained in his "Note Book of an English Opium-Eater," makes an interesting and ingenious defence of the following verse from the Paradise Regained, Book II., v. 428, which is applicable to many verses in Chaucer's poetry:

"Not difficult, if thou listen to me"—

which, he says, Mr. Landor thinks "no authority will reconcile to our ears." "I think otherwise. The cæsura is meant to fall not with the comma after *difficult*, but after *thou*; and there is a most effective and grand suspension intended. It is Satan who speaks—Satan in the wilderness; and he marks, as he wishes to mark, the tremendous opposition of attitude between the two parties to the temptation.

'Not difficult if *thou*——'

there let the reader pause, as if pulling up suddenly four horses in

In some acephalous verses, a metrical completeness is attained (even when the initial monosyllable has no emphasis), by means of the pause which follows and which is required by the construction of the language; as in the second verse of the following passage from *The Legende of Goode Women*:—

> "Now have I thanne suche a condicion,
> That, of all the floures in the mede,
> Thanne love I most these floures white and rede,
> Suche as men callen daysyes in our toune."—v. 40–43.

The following scansion of the first thirty-nine verses of the Prologue to the Legend, will serve to illustrate most of the peculiarities of Chaucer's poetry already alluded to:—

A thōus | ănde tȳm | ĕs I | hăve hērd | ĕ tēlle,
Thăt thēre | ȳs jōy | ĭn hēvene | ănd pēyne | ĭn hēlle,
And I | ăcōrd | ĕ wēl | thăt ĭt | ȳs sō;
Bŭt, nā | thĕlēs, | yĕt wōt | I wēl | ălsō,
Thăt thēr | nĭs nōon | dwĕllȳng | ĭn thĭs | coŭntrēe,
Thăt ēy | thĕr hāth | ĭn hēvene | ŏr hēlle | ȳbē,
Nĕ māy | ŏf hĭt | nōon ōth | ĕr wēy | ĕs wĭten,
Bŭt ās | hĕ hāth | hĕrd sēyd, | ŏr fōunde | ĭt wrĭten;
Fŏr bȳ | ăssāy | thĕr māy | nŏ mān | ĭt prēve.
Bŭt Gōd | fŏrbēd | ĕ būt | mĕn shūld | ĕ lēve
Wĕl mōr | ĕ thĭng | thăn mēn | hăn sēen | wĭth ēye!
Mĕn shāl | nŏt wēn | ĕn ēve | rȳ thĭng | ă lȳe
Bŭt ȳf | hĭmsēlfe | ȳt sēeth | ŏr ēl | lĕs dōoth;
Fŏr, Gōd | wōt, thĭng | ĭs nēv | ĕr thĕ lāss | ĕ sōoth,
Thŏgh ēve | rȳ wȳght | nĕ māy | ĭt nōt | ȳsēe.
Bĕrnārde, | thĕ mōnke, | nĕ sāugh | năt āl | pārdē!

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harness, and throwing them on their haunches—not difficult if thou (in some mysterious sense the Son of God); and then, as with a burst of thunder, again giving the reins to your *quadriga*,

'——— hearken to me:'

that is, to me, that am the Prince of the Air, and able to perform all my promises for those that hearken to my temptations."

Thăn mōt | ĕ wē | tō bōk | ĕs thāt | wĕ fy̆nde,
(Thŭrgh whīch | thăt ōld | ĕ thīng | ĕs bēn | ĭn my̆nde)
And tō | thĕ dōc | trĭne ōf | thĕse ōld | ĕ wy̆se,
Yēvĕ | crĕdēnce, | ĭn ēve | ry̆ sky̆l | fūl wīse,
Thăt tēll | ĕn ōf | thĕse ōlde | ăpprēv | ĕd stōries,
Of hō | ly̆nēs, | ŏf rēgn | ĕs, ōf | vĭctōries,
Of lōve, | ŏf hāte, | ănd ōth | ĕr sōn | dry̆ thy̆nges,
Of whīche | I māy | nŏt māk | ĕn rē | hĕrsy̆nges:
And y̆f | thăt ōld | ĕ bōk | ĕs wēre, ăwēy,
Ylōrn | ĕ wēre | ōf rē | mĕmbrāunce | thĕ kēy.
Wĕll ōught | ŭs, thānne, | hŏnōur | ĕn ānd | bĕlēve
Thĕse bōk | ĕs, thēr | wĕ hān | nōon ŏth | ĕr prēve.
And ās | fŏr mē, | thŏugh thāt | I kŏnne | bŭt ly̆te,
On bōk | ĕs fōr | tŏ rēde | I mē | dĕly̆te,
And tō | hĕm yēve | I fēyth | ănd fūl | crĕdēnce,
And ĭn | my̆n hērte | hāve hēm | ĭn rēv | ĕrēnce
Sō hērt | ĕly̆, | thăt thēr | ĭs gām | ĕ nōon,
Thăt frō | my̆ bōk | ĕs māk | ĕth mē | tŏ gōon,
Bŭt y̆t | bĕ sēld | ŏme ōn | thĕ hō | ly̆ dāy,
Săve cēr | tĕynly̆, | whăn thāt | thĕ mŏnēthe | ŏf Māy
Is cōm | ĕn, ănd thāt | I hēre | thĕ fōul | ĕs sy̆nge,
And thāt | thĕ flōur | ĕs gy̆nn | ĕn fōr | tŏ sprȳnge,
Fărwēl | my̆ bōke | ănd my̆ | dĕvō | cīōn!

The final *e* in "thousande," v. 1, it will be observed, is silent before a consonant. This must not be regarded as an exception to the general rule, as it is not the remains of an inflectional ending, and does not strictly belong there. It was, perhaps, incorrectly added by the scribe. In the thirty-eight places in which "thousand" occurs in Wright's improved text of the Canterbury Tales, it is spelled without an *e*. So the final *e* in "monke," v. 16, is probably a mere clerical addition. In the twenty-seven places in which the word occurs in Wright's text, the word is spelled *monk*.

Observe the happy effect imparted by the anapæsts in v. 36 and 37. They serve to express the lively emotion sud

denly awakened in the poet by a recurrence to the gay and merry month of May, his favourite month, more subtly than words could have done. And what an exquisite close is given to the passage by the last verse!

Enough has now been set forth of the peculiarities of Chaucer's language and verse to meet the immediate wants of the student just entering upon the reading of his poetry. The subtler niceties of his versification, which do not admit of a definite exposition, will gradually reveal themselves in the course of a careful and sympathetic reading. That Chaucer possessed a most keen and delicate metrical sensibility, the habitual and appreciative reader of his poetry cannot long fail to discover. No English poet has exhibited a nicer feeling of the suggestiveness of words, or understood better the secrets of melody as depending upon the succession of vowel sound. Thousands are the verses in his poetry whose mysterious beauty, in this respect, causes the reader to linger upon them with a secret and undefinable pleasure.

Warton, in his History of English Poetry, pronounces Dryden's version of Chaucer's Knight's Tale of Palamon and Arcite, to be "the most animated and harmonious piece of versification in the English language." But the reader who will take the pains to make a careful comparison of the version with the original, will not be long in deciding in favour of the latter in respect to all the subtler elements of poetic form.

There is scarcely a passage in the whole poem within the compass of ten verses that Dryden has not emasculated and vulgarized. Pope, in his versions, falls still further below his original. He gives us even less of Chaucer's spirit than, in his translation of the Iliad and Odyssey, he does of Homer's. It is not to these "mechanically perfect" versifiers that we must go for pure draughts of the fountainhead of English poetry. Neither was close enough to the heart of nature, or free enough from the artificial

and the conventional, to respond to, and reproduce, what had had its genesis in a soul of such exquisite sensibility and simplicity as was Chaucer's.

Quicquid recipitur, recipitur ad modum recipientis.

It remains to add a few words to this Introduction, on the poem here presented.

In regard to the date of its composition, the Prologue contains abundant evidence that it was one of the author's latest productions, though it preceded his masterpiece, The Canterbury Tales,* at least in the connected form in which we now have them. It is probable that certain of the Tales had been composed as distinct poems when he entered upon the composition of the *Legende of Goode Women*, and that their attribution to the Canterbury pil-

* In a foot-note to his Introductory Discourse, Tyrwhitt remarks, in regard to the date of the composition of the Canterbury Tales: "It is most probable, I think, that Chaucer did not begin his Canterbury Tales before 1382 at the earliest. My reason is this: The queen, who is mentioned in The Legende of Good Women, v. 496, was certainly Anne of Bohemia, the first queen of Richard II.; she was not married to Richard till the beginning of 1382, so that The Legende cannot possibly be supposed of an earlier date than that year. In The Legende [ver. 329–332, ver. 417–430,] Chaucer has enumerated, I believe, all the considerable works which he had then composed. It was to his purpose not to omit any. He not only does not mention The Canterbury Tales, but he expressly names the story of Palamon and Arcite, and the Life of Saint Cecilia, both which now make part of them, as separate compositions. I am persuaded, therefore, that in 1382 the work of The Canterbury Tales was not begun; and if we look further, and consider the troubles in which Chaucer was involved for the five or six following years by his connections with John of Northampton, we can hardly suppose that it was much advanced before 1389, the sixty-first year of the author's age."

grims was an after-thought. In the Prologue to the Legende, the poet mentions the *Romaunce of the Rose*, and *Troylus and Cryseyde* (v. 329–332), *The Hous of Fame*, *The Deeth of Blaunche the Duchesse*, *The Parlement of Foules* (also entitled *The Parlement of Briddes*, and *The Assembly of Foules*), *The Love of Palamon and Arcite*, (which now stands first in the Canterbury Tales, being that related by the Knight; or, it may be, an earlier version of the same, and probably an inferior effort which did not gain much popularity, as the author says of it in v. 420 of the Prologue, "the storye ys knowen lyte;") the translation of Boethius, *The Lyfe of Seynte Cecile* (the subject of *The Secounde Nonnes Tale*, in The Canterbury Tales), *Origenes upon the Maudeleyne* (The Lamentation of Mary Magdalene),

> "And many an ympne for your haly dayes,
> That highten Balades, Roundels, Virelayes,"

and "many a ley, and many a thynge" (v. 417–430).

This list embraces nearly all the poet's works, except the Canterbury Tales.

Allusion is made to the Legend in the following passage from the Prologue to *The Man of Lawes Tale*, where it is called *the seintes legende of Cupide*, a title which best expresses the character of the production, in which the poet, as was the usage of his time, has mingled the Christian and heathen forms:

> Who so wole his large volume seeke,
> Cleped the seintes legende of Cupide;
> Ther may he see the large woundes wyde
> Of Lucresse, and of Babiloun Tysbee;
> The sorwe of Dido for the fals Enee;
> The tree of Philles for hir Demephon;
> The pleynt of Dyane and of Ermyon,
> Of Adrian, and of Ysyphilee;
> The barreyn yle stondying in the see;
> The dreynt Leandere for his fayre Erro;
> The teeres of Eleyn, and eek the woo

Of Bryxseyde, and of Ledomia;
The cruelté of the queen Medea,
The litel children hangyng by the hals,
For thilke Jason, that was of love so fals.
O Ypermystre, Penollope, and Alceste,
Youre wyfhood he comendeth with the beste.
C. T., v. 4480–4496.

In this passage, two women are omitted who are the subjects of Legends, namely, Cleopatra and Philomela, and eight are mentioned whose stories do not occur, namely, *Dyane* (Dejanira), *Ermyon* (Hermione), *Erro* (Hero), *Eleyn* (Helena), *Bryxseyde* (Briseis, called also Hippodamia), *Ledomia* (Laodamia), *Penollope* (Penelope), and *Alceste*. The latter, however, is introduced into the Prologue as the queen of Love, who, as an atonement for his calumniation of the sex, in his poem of *Troylus and Cryseyde* and in his translation of the *Romaunce of the Rose*, which last says the God of Love "is an heresye ayens my lawe" (v. 330), imposes the following penance upon the poet:—

"Thow shalt while that thou lyvest, yere by yere,
The most partye of thy tyme spende
In makyng of a glorious legende,
Of good wymmen, maydenes, and wyves,
That weren trewe in lovyng all hire lyves;
And telle of fals men that hem bytraien,
That al hir lyfe ne do not but assayen
How many women they may doon a shame,
For in your worlde that is now holde a game.
And thogh the lyke nat a lovere bee,
Speke well of love; this penance yeve I thee."
v. 481-491.

Tyrwhitt, in a note on the passage from the *Man of Lawes* Prologue, thinks it probable that the number of legends originally contemplated by Chaucer was never completed; but the inference should rather be, that it was; at least, that more legends were written than those which remain to us.

The poet would hardly have thus anticipated the composition of the histories of the seven women mentioned, that are not contained in the poem as we now have it, but he might easily have omitted some in such an incidental notice. The women, whose virtues and wifely devotion are commemorated in the poem, are, Cleopatra, Thisbe, Dido, Hypsipyle, Medea, Lucretia, Ariadne, Philomela, Phyllis, and Hypermnestra—ten in all, though the number of Legends is nine, Hypsipyle and Medea being included in one. These, with the addition of Alceste, and the seven mentioned in the *Man of Lawes* Prologue, make eighteen in all. There is some evidence that the number was nineteen—see verse 283 of the Prologue to the Legend. And in *The Court of Love*, verse 108, speaking of the daisies that were painted upon the walls of Love's palace, the poet says:

> "But who tho daisies might do signify,
> Can I not telle, sauf that the quenes floure
> Alceste it was that kept there her sojoure;
> Which under Venus lady was and quene,
> And Admete king and soverein of that place,
> To whom obeyed *the ladies good ninetene.*"

It is most probable that a portion of the poem has been lost. The fact of there being but two MS. copies known to exist, the MS. Fairfax 16, in the Bodleian Library, and Arch. Seld. B. 24, is good evidence that it was never much multiplied in MS., and the chances of its being lost, in whole or in part, were therefore increased.

The text that has been used in this edition is that of the annotated edition of Chaucer's Works by Robert Bell, which is founded upon a careful collation of the two MSS. just mentioned. The Fairfax MS., the editor informs us, "is written in a fine, small hand, is richly illuminated, and the volume bears the autograph of Fairfax, and the date of 1450 on a fly-leaf. In this MS., the grammatical inflections, a point of the greatest moment, are generally preserved with accuracy throughout."

The elucidations of the text which are furnished in the present edition, will be found, it is hoped, abundantly ample to meet the wants of the student just entering upon the study of early English, for whom they have been specially prepared. If this little volume be the means of adding anything to the growing interest in the poetry of Geoffrey Chaucer, my object in preparing it will be realized.

To A. I. Fish, Esq., of this city, my thanks are due for the free use he has allowed me, of his valuable collection of English poetry, in the preparation of the notes.

H. C.

PHILADELPHIA,
October, 1863.

The Legende of Goode Women.

THE PROLOGUE.

A THOUSANDE tymes I have herde telle,
That there ys joy in hevene, and peyne in helle,
And I acorde wel that it ys so;
But, natheles, yet wot I wel also,
That ther nis noon dwellyng in this countree,
That eyther hath in hevene or helle ybe,

2. *ys*, is; *e*, *i*, and *y*, *c* and *k*, *u* and *w*, *sh* and *sch*, *o* and *oo*, are respectively convertible, and used indifferently, in Chaucer's orthography.

4. *natheles*, not the less, nevertheless;—*wot*, pres. tense of *witen*, know.

5. *nis*, a contraction of *ne is*, is not;—*nis noon*: in early English, as in the Anglo-Saxon, two negatives do not annul each other, as in modern English, but strengthen the negation.

6. *ybe*, past part. of *to be*, been; the prepositive particle *y*, generally the sign of the past participle, is the remains of the Saxon *ge*, which is still preserved in the German language; e. g., *loben*, to praise, *gelobt*, praised. Though frequently used by Spenser, who was fond of old forms, it was quite obsolete in his time. It occurs but in five places in all Shakspeare. Milton uses *ychain'd*, in his *Ode on the Nativity*, v. 155, *yclep'd* (still sometimes used), in *L'Allegro*, v. 12, and *star-ypointing*, in his *Epitaph on Shakspeare*, v. 4.

Ne may of hit noon other weyes witen,
But as he hath herd seyd, or founde it writen;
For by assay ther may no man it preve.
But God forbede but men shulde leve
Wel more thing than men han seen with eye!
Men shal not wenen every thing a lye
But yf himselfe yt seeth, or elles dooth;
For, God wot, thing is never the lasse sooth,
Thogh every wight ne may it not ysee.

7. *hit*, it; the Anglo-Saxon personal pronoun was, in the nominative singular, *he* for the masculine, *heó* for the feminine, and *hit* for the neuter. *He* we still retain; for *heó* we have substituted *she*, apparently a modification of *seó*, the feminine of the demonstrative (*se*, *seó*, *thaet*); *hit* we have converted into *it* (though the aspirate is still often heard in the Scottish dialect). The genitive was *hire* for the feminine (whence our modern *her*), and *his* both for the masculine and the neuter; *witen*, know.

9. *assay*, trial, experience; *preve*, to try, prove by trial.

10. *leve*, believe.

11. *wel more*, considerably more, much more; *wel* is frequently joined to adverbs and adjectives in the same way as *ful* and *right*; *han*, 3d pers. pl. pres. tense of *have*.

12. *wenen*, think, suppose. The old Saxon infinitive ended in *-an*, which in the middle English was softened into *-en*. In the fading away of inflection, *n* was first dropt, and *e* continued for a while to be pronounced obscurely, in verse, when before a word beginning with a consonant; finally *e* was dropt, except where it was required to lengthen the root vowel of a word. From the unsettled, transition state of the language in Chaucer's time, the poet was at liberty to use both the earlier and later forms, as best suited the rhythm or the melody of the verse. The later form, however, is the more frequent. In v. 12 he uses the earlier form, *wenen*, for the reason, evidently, that the following word begins with a vowel, and the rhythm of the verse requires that the ending should constitute a light syllable; see also v. 27.

13. *elles*, else.

14. *God wot*, God knows;—*the lasse sooth*, the less true.

15. *thogh*, though; *wight*, person; on this word, see Grimm's *Deutsche Mythologie*, pp. 408—410;—*ysee*: here the particle *y* is

Bernarde, the monke, ne saugh nat al parde!
Than mote we to bokes that we fynde,
(Thurgh which that olde thinges ben in mynde)
And to the doctrine of these olde wyse,
Yeve credence, in every skylful wise,
That tellen of these olde appreved stories,
Of holynes, of regnes, of victories,
Of love, of hate, and other sondry thynges,
Of whiche I may not maken rehersynges:
And yf that olde bokes were awey,

used, as it sometimes is, with the infinitive form of the verb; see note on *yȝe*, v. 6.

16. *Bernarde, the monke, ne saugh nat al parde:* In the margin of Fairfax MS. 16, is written in red letters the following gloss:—'Bernardus monachus non vidit omnia.' This appears to have been a proverbial expression of equivocal import, meaning either that however wise St. Bernard may have been, there were yet some things which had escaped him; or, with a sly innuendo, that St. Bernard asserted more than he ever saw, and that his statements are, therefore, to be taken *cum grano salis*.—Bell. The negative *ne—nat* corresponds with the French *ne—pas; parde*, a common oath, signifying, literally, *By God* (Fr. *pardi*), though its literal force must have been much worn away by frequent use; it was, perhaps, not even recognized; *saugh*, past tense of *se*, saw; this preterite has various other forms, e. g., *sauh*, *sawh*, *say*, *segh*, *sey*, *seigh*, *seygh*, *sie*, *sihe*, *sigh;* the latter form is invariably used, I believe, by Gower, in his *Confessio Amantis*.

17. *mote*, must; an auxiliary to the verb *yeve*, give, in v. 20.

18. *thurgh*, through, by means of;—*ben*, pres. tense pl., are.

20. *yeve*, give; the Anglo-Saxon *g* is frequently represented in English by *y* (the sound of which letter it seems to have had in certain positions); e. g., A. S. *gear* becomes year; *daeg*, day; *tægl*, tayl, and by a further change, tail; *gea*, *gese*, yea, yes; *gif*, yif, and then, if; *gelew*, middle English, *yelwe*, modern, *yellow;* *geat*, *gæt*, *gat*, is, in middle English, frequently *yate*, but in modern English there has been a return to the *g*, *gate*, and this has happened in many other cases;—*skylful wise*, reasonable way.

22. *regnes*, kingdoms.

Ylorne were of remembraunce the key.
Well ought us, thanne, honouren and beleve
These bokes, ther we han noon other preve.
And as for me, though that I konne but lyte,
On bokes for to rede I me delyte,
And to hem yeve I feyth and ful credence,
And in myn herte have hem in reverence
So hertely, that ther is game noon,
That fro my bokes maketh me to goon,
But yt be seldome on the holy day,
Save, certeynly, whan that the monethe of May
Is comen, and that I here the foules synge,
And that the floures gynnen for to sprynge,
Farwel my boke, and my devocion!

26. *ylorne*, past part. of *lese*, lost.

27. *ought*, past tense of *owe;* used here impersonally, like the Lat. *oportet; wel ought us*, well does it behoove us. This use of the word is common in Chaucer; though it is as frequently used in the modern way.

> "Alla goth to his in, and as *him ought*
> Arrayed for this fest in every wyse."—C. T. 5517.

i. e., as was becoming to him.

> "And ther sche was honoured as *hir ought*."—C. T. 8996.

i. e., as was due to her.

See a valuable note on *ought* in Craik's *English of Shakspeare.*

28. *ther*, where; *preve*, proof.

29. *I konne but lyte*, I know but little.

30. *for to rede:* in early English, *for* is frequently thus prefixed to the infinitive mood, as *pour* still is in French; it is now a vulgarism.

31. *yeve*, give; see note v. 20;—*feyth*, faith.

32. *hem*, them.

38. *gynnen*, begin.

39. *Farwel my boke, and my devocion:* How graceful the diction of the paragraph which this verse so beautifully concludes! The great poet shows here his keen relish, so characteristic of him, for all the cheering sights, and sounds, and odors of the springtime.

Now have I thanne suche a condicion,
That of al the floures in the mede,
Thanne love I most these floures white and rede,
Suche as men callen daysyes in our toune.
To hem have I so grete affeccioun,
As I seyde erst, whanne comen is the May,
That, in my bed ther daweth me no day,
That I nam uppe and walkyng in the mede,
To seen this floure ayein the sunne sprede,
Whanne it up ryseth erly by the morwe;
That blisfull sight softeneth al my sorwe,
So glad am I, whan that I have presence
Of it, to doon it alle reverence,
As she that is of alle floures flour,
Fulfilled of al vertue and honour,
And evere ylike faire, and fressh of hewe.
And I love it, and ever ylike newe,
And ever shal, til that myn herte dye;

40. *thanne*, then;—*condicion*, constitution of mind, temperament, disposition. This sense of the word is frequent in Shakspeare; "if he have the *condition* of a saint, and the complexion of a devil, I had rather he should shrive me than wive me." M. of V. i. 2;—"Is't possible, that so short a time can alter the *condition* of a man?" Cor. v. 4;—"and then, of so gentle a *condition!*" *Othello*, iv. 1.

> —— "Could it work so much upon your shape,
> As it hath much prevailed on your *condition*,
> I should not know you, Brutus."—*Julius Cæsar*, ii. 1.

43. *daysyes*, daisies; A. S. *dæges-ege*, i. e., day's eye.—"As he passed, the woods put forth their blossoms, the earth her primroses and *day's-eyes* to behold him."—*Howell.*

45. *seyde*, past tense of *seye*, said;—*erst*, first, superlative of *er*, before.

46. *daweth*, dawneth.

47. *nam*, a contraction of *ne am*, am not.

48. *ayein*, against, toward.

55. *ylike*, alike, equally.

Al swere I nat, of this I wol nat lye,
Ther loved no wight hotter in his lyve.
And, whan that hit ys eve, I renne blyve,
As sone as evere the sunne gynneth weste,
To seen this flour, how it wol go to reste,
For fere of nyght, so hateth she derkenesse!
Hire chere is pleynly sprad in the brightnesse
Of the sunne, for ther yt wol unclose.
Allas, that I ne had Englyssh, ryme, or prose,
Suffisant this flour to preyse aryght!
But helpeth ye that han konnyng and myght,
Ye lovers, that kan make of sentement;
In this case ogh ye be diligent,
To forthren me somewhat in my labour,
Whether ye ben with the leef or with the flour,
For wel I wot, that ye han herbeforne

58. *al swere I nat*, although I swear not.

60. *renne*, run; *blyve*, i. e., belyve, quickly, speedily.

61. *gynneth*, beginneth; *weste*, used as a verb, to sink towards the west. A similar verse occurs in Spenser's Faerie Queene, B. 1. C. 1. st. 23: "When ruddy Phebus gins to welke in west."

64. *hire*, her; *chere*, face, countenance; *pleynly*, plainly, fully.

66. In the scansion of this verse, read *ne had*, n'ad.

67. *suffisant*, pres. part., sufficing, sufficient; in this word, the original French form is preserved.

68. *helpeth*, imperative plural; the termination *-eth* is a softening of the Anglo-Saxon *-ath; konnyng*, cunning, i. e., knowledge, in a good sense. See an interesting note on the word *cunning*, in "A select glossary of English words used formerly in senses different from their present." By Richard Chenevix Trench.

69. *Kan*, can; *make*, to compose poetry; see note on *makynge*, v. 74.

70. *ogh*, ought; see note on *ought*, v. 27.

71. *forthren*, to further.

72. *Whether ye ben with the leef or with the flour:* an allusion to the allegory upon which is founded the poem of *The Flower and the Leaf.*

73. *herbeforne*, before this.

Of makynge ropen, and lad awey the corne;
And I come after, glening here and there,
And am ful glad yf I may fynde an ere
Of any goodly word that ye han left.
And thogh it happen me rehercen eft
That ye han in your fressh songes seyede,
Forbereth me, and beth not evele apayede,
Syn that ye see I do yt in the honour
Of love, and eke in service of the flour,
Whom that I serve as I have witte or myghte.
She is the clerenesse and the verray lyghte,
That in this derke world me wynt and ledyth,
The herte in with my sorwful brest yow dredith,

74. *makynge*, poetry; like the Greek ποίησις. "There is a curious analogy," remarks Wright, in his edition of *Piers Ploughman*, "between the Greek and the Teutonic languages in the name given to the poet—the Greek ποιήτης (from ποιεῖν), the Anglo-Saxon *scóp* (from *sceopan*, to make or create), and the Middle-English *maker*, preserved in the later Scottish *makkar* (also applied to a poet), have all the same signification. In the Neo-Latin tongues a different, though somewhat analogous, word was used: the French and Anglo-Norman *trouvère*, and the Provençal *trobador*, signify a finder or inventor." See also a valuable note on *make* and *maker*, in Trench's *Select Glossary*.—*ropen*, past part. of *repe*, reaped; *lad*, past part. of *lede*, led, carried.

78, *eft*, again.

80. *forbereth*, imp. mood, pl. forbear, treat with patience; *beth*, imp. mood, pl. *be ye;* see note on *helpeth*, v. 68; *apayede*, past part., paid, satisfied; *evele apayede*, dissatisfied, displeased. "I pray yow that ye be not evel apayd." C. T. 9439. "I pray that noon of yow be evel apayd." C. T. 6864. "Host, quod I, ne beth nought evel apayd." C. T. 15118.

81. *syn*, abbreviation of *sythen*, since.

85. *wynt*, winneth.

86. *in with*, within; "This purs hath sche *inwith* hir bosom hud." C. T. 9818. "The piry *inwith* your armes for to take." C. T. 10216; *yow dredith*: in Chaucer's panegyrics on the daisy or Marguerite, both in this Prologue, and in *The Flower and the Leaf*, *The Court*

And loveth so sore, that ye ben, verrayly,
The maistres of my witte, and nothing I.
My worde, my werkes, ys knyt so in youre bonde
That as an harpe obeieth to the honde,
That maketh it soune after his fyngerynge,
Ryght so mowe ye oute of myne herte bringe
Swich vois, ryght as yow lyst, to laughe or pleyne;
Be ye my gide, and lady sovereyne.
As to myn erthely God, to yow I calle,
Bothe in this werke, and in my sorwes alle.
But wherfore that I spak to yeve credence
To olde stories, and doon hem reverence,
And that men mosten more thyng beleve
Then they may seen at eighe or elles preve,
That shal I seyn, whanne that I see my tyme;
I may nat all attones speke in ryme.

of Love, and in many other passages of his works, he is supposed to intend a punning compliment to the Lady Margaret, Countess of Pembroke, King Edward's daughter, and one of his patronesses. He addresses her here directly in the second person.

90. *as an harpe*. This beautiful comparison is frequent in modern poetry.

92. *mowe*, may.

93. *swich*, such; *as yow lyst*, as it pleaseth you; *lyst* is generally used as an impersonal, preceded by an accusative; "Strong was the wyn, and wel to drynke us *leste*," i. e., it pleased us well to drink. C. T. 752. "And dide with al the contré as him *leste*," as it pleased him, C. T. 1006; "him *lust* ryde soo," it pleased him to ride so, C. T. 102; *lust* is generally regarded as the past tense, but it occurs quite as frequently with a present signification. The verb occurs in a few places in the C. T. as a personal. The verb *please*, in the modern expression, *if you please*, is strictly an impersonal, and *you* is an accusative case, like the Fr. *s'il vous plait*;—*pleyne*, to complain, grieve.

97. *yeve*, give.

100. *eighe*, eye.

101. *seyn*, say.

102. *attones*, at once.

My besy gost, that trusteth alwey newe,
To seen this flour so yong, so fressh of hewe,
Constreyned me with so gredy desire,
That in myn herte I feele yet the fire,
That made me to ryse er yt wer day,
And this was now the firste morwe of May,
With dredful herte, and glad devocion,
For to ben at the resurreccion
Of this flour, whan that yt shulde unclose
Agayne the sunne, that roos as rede as rose,
That in the brest was of the beste that day,
That Agenores doughter ladde away.
And doune on knees anoone ryght I me sette,
And as I koude, this fressh flour I grette,
Knelyng alwey, til it unclosed was,
Upon the smale, softe, swote gras,
That was with floures swote embrouded al,
Of swich swetenesse, and swich odour over al,
That for to speke of gomme, or herbe, or tree,
Comparison may noon ymaked be;
For yt surmounteth pleynly alle odoures,
And of riche beaute of floures.
Forgeten had the erthe his pore estate

103. *besy gost*, busy, active spirit.

109. *dredful*, used subjectively in Chaucer's time, full of dread, timorous; its modern use is always objective. See v. 811.

112. *agayne*, against, toward.

114. *Agenores doughter*, Europa; she was carried away by Jupiter, who had assumed, for the purpose, the shape of a bull. The poet means that the sun had entered the sign of Taurus.

118. *Upon the smale, softe, swote gras:* a deliciously melodious verse; here the final *e* constitutes a light syllable in three places. The agreeable variation of sound in the root-vowels of the words is worthy of observation. This verse and the following afford a good illustration of the use of the final *e*. In the one, it is sounded in *swote*, because followed by a consonant, in the other, it is silent in the same word, because followed by a vowel.

119. *embrouded*, embroidered.

Of wynter, that him naked made and mate,
And with his swerd of colde so sore greved;
Now hath thattempre sunne al that releved
That naked was, and clad yt new agayn.
The smale foules, of the seson fayn,
That of the panter and the nette ben scaped,
Upon the foweler, that hem made awhaped
In winter, and distroyed hadde hire broode,
In his dispite hem thoghte yt did hem goode
To synge of hym, and in hire songe dispise
The foule cherle, that for his coveytise,
Had hem betrayed with his sophistrye.
This was hire songe, 'The foweler we deffye,
And al his crafte.' And somme songen clere
Layes of love, that joye it was to here,
In worshippyng and preysing of hire make;

126. *mate*, subdued, dejected, struck dead; Fr. *maté*. "Whan he seyh hem so piteous and so *maat*." C. T. 957. "O Golias, unmesurable of lengthe, How mighte David make the so *mate?*" C. T. 5355. The word still lives in *check-mate*.

128. *thattempre*, the temperate; the definite article is often thus incorporated with words beginning with a vowel.

130. *foules*, birds; *fayn*, glad.

131. *panter*, a snare or trap; Fr. *pantière*, Gr. πάνθηρον, Lat. *panther*.

132. *awhaped*, confounded.

133. *hire*, their.

134. *hem thoghte*, it seemed to them; *thoghte* is the past tense of the A. S. verb *thincan*, to seem, and not of *thencan*, to think. It is intransitive, and the pronoun which precedes has the power of a dative case. Chaucer uses *him thoughte*, it seemed to him, *hem thoughte*, it seemed to them, *hir thoughte*, it seemed to her, and *me thoughte*, it seemed to me. *Methinks* is still in use, though it is obsolescent.

141. *make*, a mate, companion, wife, husband. "Soul as the turtil that lost hath hir make." C. T. 9954. "No womman is worthy to be my *make*." C. T. 15203. The word is frequent in Chaucer's poems.

And, for the newe blisful someres sake,
Upon the braunches ful of blosmes softe,
In hire delyt, they turned hem ful ofte,
And songen, 'Blessed be seynt Valentyne!
For on his day I chees yow to be myne,
Withouten repentyng, myn herte swete!'
And therewithalle hire bekes gonnen meete,
Yeldyng honour, and humble obeysaunces
To love, and diden hire othere observaunces
That longeth onto love, and to nature;
Construeth that as yow lyst, I do no cure.
And thoo that hadde doon unkyndenesse,
As dooth the tydif, for newfangelnesse,
Besoghte mercy of hire trespasing,
And humblely songe hire repentynge,
And sworen on the blosmes to be trewe,

145. *Blessed be seynt Valentyne!*

> "For this was on sainct Valentines day,
> Whan every foule cometh to chese hir make."
> *The Assembly of Foules*, st. 45.

"It [the choosing of a mate on St. Valentine's day] appears to have been a very old notion, however (for it is alluded to by Chaucer, as well as by Shakspeare in The Two Gentlemen of Verona), that on this day birds begin to couple."—*Brande.*

146. *Chees*, choose.

152. *as yow lyst*, as it pleaseth you; see note on the same expression, v. 93.—*cure*, care; *I do no cure*, I care not.

153. *thoo*, those.

154. *tydif:* this bird is mentioned in the C. T., v. 10962:—

> "And all withoute the mewe is peynted greene,
> In whiche were peynted alle this false foules,
> As ben this *tideves*, tercelettes, and owles."

It is not clear what bird is meant. Skinner supposes it to be the titmouse. Bell, in his note on the passage, says: "It may, perhaps, be the hedge-sparrow, which sometimes brings up the young of the cuckoo, and whose faithfulness to its mate is thus placed in doubt."—*newfangelnesse*, inconstancy, desire of novelty or change.

So that hire makes wolde upon hem rewe,
And at the laste maden hire acorde.
Al found they Daunger for a tyme a lord,
Yet Pitee, thurgh his stronge gentil myghte,
Forgaf, and made mercy passen ryghte
Thurgh Innocence, and ruled Curtesye.
But I ne clepe yt nat innocence folye,
Ne fals pitee, for vertue is the mene,
As etike seyth, in swich maner I mene.
And thus thise foweles, voide of al malice,

158. *makes*, mates; *rewe*, have pity.

160. *al*, although; Daunger, Pitee, Innocence, Curtesye, occur as personifications, in *The Romaunt of the Rose*, and *Court of Love*. *Daunger* or *danger*, in its original sense, meant jurisdiction, lordship, dominion; also the power which the feudal lord possessed over his vassals. In the *Courts of Love*, and the poetry which sprung from them, the husband is designated as an allegorical personage under the name of Danger, as being the person who has legal jurisdiction over the wife.

"Thou art in my *daunger* [i. e., power], whether me lyst to save thee or sley thee."—*La Mort d'Arthure*, vol. 1, cap. xxi.

"Venus Saturnes doughter was,
Which alle *daunger* put awey
Of love and found to lust a wey."
Gower's *Confessio Amantis*, lib. 5, sect. 2.

i. e., she put away all dominion of love.

"He toke of her what him list
Of thing which was most precious,
Wherof that she was *daungerous*."
Gower's *Confessio Amantis*, lib. 5, sect. 10.

i. e., whereof, of which, or over which (meaning her virginity), she exercised a control or guardianship.

"You stand within his *danger*, do you not?"—*Merchant of Venice*, A. IV., S. 1. i. e., his legal power.

See also a valuable note on the word in Trench's *Select Glossary*.

164. *folye*, adj., foolish; *clepe*, call.

166. *etike*, Aristotle's *Ethics*?

Acordeden to love, and laften vice
Of hate, and songe alle of oon acorde,
'Welcome Sommer, oure governour and lorde.'
And Zepherus, and Flora gentilly
Yave to the floures, softe and tenderly,
Hire swoote breth, and made hem for to sprede,
As god and goddesse of the floury mede.
In whiche me thoughte I myghte, day by day,
Dwellen alwey, the joly monyth of May,
Withouten slepe, withouten mete or drynke.
Adoune ful softely I gan to synke,
And lenynge on myn elbowe and my syde,
The longe day I shoope me for tabide
For nothing elles, and I shall nat lye,
But for to loke upon the daysie;
That men by reson wel it calle may
The daisie, or elles the ye of day,
The emprise, and floure of floures alle.
I pray to God that faire mote she falle,
And alle that loven floures, for hire sake:
But, natheles, ne wene nat that I make
In preysing of the flour agayn the leefe,
No more than of the corne agayn the sheefe:
For as to me nys lever noon ne lother,
I nam withholden yit with never nother.

168. *acordeden*, past tense, pl. of *acorde;—laften*, past tense of *leve*, left, forsook.

173. *and made hem for to sprede*, and caused them to open.

175. *me thoughte*, it seemed to me; see note on *hem thoghte*, 134.

180. *shoope*, past tense of *schape* or *shape; I shoope me for tabide*, I shaped, or prepared, myself to abide, or stay; *to* is often incorporated with verbs beginning with a vowel, as *tabide*.

185. *emprise*, empress.

191. *nys*, i. e., *ne ys*, is not;—*lever*, adj., comp. deg. of *leve* or *lefe*, more agreeable; as an adv. it means sooner or rather;—*lother*, adj., comp. deg. of *loth*, more disagreeable.

192. *nam*, i. e., *ne am*, am not;—*never nother*, neither the one nor the other.

Ne I not who serveth leef, ne who the flour,
Wel browken they hire service or labour,
For this thing is al of another tonne,
Of olde storye, er swiche thinge was begonne.
Whan that the sunne out the south gan weste,
And that this floure gan close, and goon to reste,
For derknes of the nyght, the which she dred,
Home to myn house full swiftly I me sped
To goon to reste, and erly for to ryse,
To seen this floure sprede, as I devyse.
And in a litel herber that I have,
That benched was on turves fressh ygrave,
I bad men shulde me my couche make;
For deyntee of the newe sommeres sake,

193. *not*, ne wot, know not;—*who serveth leef, ne who the floure:* another allusion to the allegory of *The Flower and the Leaf*.

194. *browken*, brook, enjoy.

195. *For this thing is al of another tonne*, i. e., altogether a different matter. So in C. T., v. 5752:—

"Nay, thou schalt drinke of another *tonne*
Er that I go, schal savere wors than ale."

197. *gan weste*, began to sink in the west.

199. *for*, by reason of.

202. *devyse*, relate.

203. *herber*, arbour.

204. *That benched was on turves fressh ygrave:* i. e., the seats in the arbour were banks covered with fresh turf; a similar description of an arbour occurs in *The Flower and the Leaf*:—

——— "a pleasaunt herber, well ywrought,
That benched was, and with turfes newe
Freshly turved, whereof the grene gras,
So smale, so thicke, so short, so fresh of hewe."—v. 49—52.

ygrave, past part. of *grave*, to dig; it means often, perhaps generally, *buried;* e. g.:—

"He dyed whan I cam fro Jerusalem,
And lith *i-grave* under the roode-bem."—C. T. 6078.

206. *deyntee*, adj. used substantively; *for deyntee*, by reason of

I bad hem strawen floures on my bed.
Whan I was leyd, and had myn eyen hed,
I fel on slepe, in with an houre or twoo,
Me mette how I lay in the medewe thoo,
To seen this flour that I love so and drede;
And from a fer come walkyng in the mede
The God of Love, and in his hande a quene,
And she was clad in real habite grene;
A fret of golde she hadde next her heer,
And upon that a white corowne she beer,
With flourouns smale, and, I shal nat lye,
For al the world ryght as a daysye
Ycorouned ys with white leves lyte,
So were the flowrouns of hire coroune white;

the daintiness or deliciousness; *for* is frequently thus prefixed to an adj. or past part., e. g., "As eny raven fether it schon *for blak*," i. e., by reason of blackness. C. T. 2146.—"A tree *for druye* as whit as chalk," i. e., as white as chalk by reason of its dryness. C. T. 10723.—"The myller that *for drunken* was al pale," i. e., all pale in consequence of drunkenness. C. T. 3122.—"He had a bere skyn, cole-blak *for old*," i. e., by reason of age, C. T. 2144; *for*, in these expressions, corresponds with the Fr. *à force de*.

208. *hed*, for *hidde*, past part. of *hide*, hidden, i. e., closed.

209. *on slepe*, the earlier form of *asleep*. "The syllable or letter 'a' is the ultimate result of almost any short syllable or word often and rapidly pronounced: thus, 'he feel *a*sleep,' that is, *on* sleep; '*a* God's name,' that is, *in* God's name; '*a*corn,' that is, *oak*-corn." *Trench;—in with*, within.

210. *mette*, past tense of *mete*, to dream; it is used here as an impersonal, *me mette*, it dreamed to me, i. e., a dream came to me; —*thoo*, then.

211. *this flour that I love so and drede:* it is evident, from the use of the word *drede*, which would hardly be applicable to a flower alone, that the poet continues the double allusion to the daisy or marguerite, and to his patroness, the Lady Margaret, Countess of Pembroke, already referred to in the notes.

214. *real*, royal.

215. *fret*, a band;—*heer*, hair.

216. *beer*, bore.

For of oo perle, fyne, oriental,
Hire white coroune was ymaked al,
For which the white coroune above the grene
Made hire lyke a daysie for to sene,
Considered eke hire fret of golde above.
Yclothed was this myghty God of Love
In silke embrouded, ful of grene greves,
In which a fret of rede rose leves,
The fresshest syn the worlde was first begonne.
His gilte heere was corouned with a sonne
In stede of golde, for hevynesse and wyghte;
Therwith me thoght his face shoon so brighte
That wel unnethes myght I him beholde;
And in his hande me thoght I saugh him holde
Twoo firy dartes, as the gledes rede,
And aungelyke hys wynges saugh I sprede.
And, al be that men seyn that blynd ys he,
Algate me thoghte that he myghte se;

221. *oo*, one;—*oriental*, brilliant. There is a beautiful illustration of this use of the word in Milton's P. L. 1, 546:—

> "All in a moment through the gloom were seen
> Ten thousand banners rise into the air,
> With *orient* colours waving."

i. e., of a rich brightness, like the brightness of the east. In French it is used as a substantive: "Ces *perles* ont de *l'orient*." In *Paul et Virginie* occurs this sentence: "Ah! quelle langue pourrait décrire ces rivages d'un *orient* eternel que j'habite pour toujours."

224. *made her lyke a daysie for to sene:* In this fanciful resemblance, which the poet sees of the queen of Love to the daisy, he continues the covert allusion to his patroness.

231. *for hevynesse and wyghte:* His gilt hair was crowned with a sun, instead of gold, which would have been too heavy.

232. *me thoght*, it seemed to me; see note on *hem thoghte*, v. 134.

233. *unnethes*, uneasily, scarcely.

235. *gledes*, burning coals.

237. *al be*, although it be.

238. *algate*, nevertheless; the word means, literally, alway; *gate*, a way; *algates*, by all ways or means.

For sternely on me he gan byhold,
So that his loking dooth myn herte colde.
And by the hande he helde this noble quene,
Corouned with white, and clothed al in grene,
So womanly, so benigne, and so meke,
That in this worlde, thogh that men wolde seke,
Halfe of hir beautee sholden men nat fynde
In creature that formed is by kynde.
And therfore may I seyn, as thynketh me,

This song in preysyng of this lady fre.
Hyde, Absolon, thy gilte tresses clere;
Ester, ley thou thy mekenesse al adoune;
Hyde, Jonathas, al thy frendly manere;
Penelopee, and Marcia Catoun,
Make of your wifehode no comparysoun;

239. *on me he gan byhold:* Chaucer frequently uses *byhold* with *on*, as *look* is now used.

240. *dooth*, maketh.

244—245. In Fairfax MS. 16, these two lines are contracted into one, thus: "That in this worlde though that men nat fynde." The correct version, as given in the text, is taken from MS. Arch. Seld. B. 24.—*Bell.*

246. *Kynde*, nature.

247. *as thynketh me*, as it seemeth to me; see note on v. 134.

249. *Absolon:* see ii Samuel, xiv. 26.

250. *Ester:* see Book of Esther. The meekness of Esther is alluded to in C. T. 9618—9619:—

> "Queen Ester loked never with such an ye
> On Assuere, so meke a look hath sche."

251. *Jonathas:* see i Samuel, xix. xx.

252. *Marcia Catoun*, Marcia, the wife of Marcus Porcius Cato, surnamed *Uticensis*, from his death at Utica. Bell commits a mistake in his note on this place, in making Marcia the wife of Cato the Censor. The latter was great-grandfather to Marcus Porcius Cato Uticensis.

Hyde ye youre beautyes, Ysoude and Eleyne,
My lady cometh, that al this may disteyne.

Thy faire body lat yt nat appere,
Lavyne; and thou Lucresse of Rome toune,
And Polixene, that boghten love so dere,
And Cleopatre, with al thy passyoun,
Hyde ye your trouthe of love, and youre renoun,
And thou, Tesbe, that hast of love suche peyne,
My lady commeth, that al this may disteyne.

Hero, Dido, Laudomia, alle yfere,
And Phillis, hangyng for thy Demophoun,
And Canace, espied by thy chere,
Ysiphile betraysed with Jasoun,
Maketh of your trouthe neyther boost ne soun,
Nor Ypermystre, or Adriane, ye tweyne,
My lady cometh, that all this may disteyne.

254. Ysoude and Eleyne are celebrated in the romances of the Round Table.

255. *disteyne*, to discolour, dim; metaphorically, to surpass, outshine.

257. *Lavyne*, Lavinia, the daughter of King Latinus, and wife of Æneas. *Lucresse*, Lucretia; her story is told in this poem.

258. *Polixene*, Polyxena; by her great beauty and accomplishments, she won the love of Achilles, and when he was slain, by the hand of Paris, she sacrificed herself on his tomb.

261. *Tesbe*, Thisbe.

262. *disteyne:* explained above, v. 255. See also v. 274.—*Laudomia*, Laodamia, wife of Protesilaus, who was slain by Hector. Having obtained permission of the gods to behold the shade of her husband, she died in his arms.

263. *yfere*, together.

265. *Canace*, the daughter of Æolus.

266. *with*, frequently used where *by* would now be used, especially with the ablative of the instrument.

267. *maketh*, imp. mood, pl.; see note on *helpeth*, v. 68.

249—269. This poem has been often imitated. Compare Surrey's

This balade may ful wel ysongen be,
As I have seyde erst, by my lady fre;
For certeynly al thise mowe nat suffise,
To apperen wyth my lady in no wyse.
For as the sunne wole the fire disteyne,
So passeth alle my lady sovereyne,
That ys so good, so faire, so debonayre,
I prey to God that ever falle hire faire.
For nadde comforte ben of hire presence,
I hadde ben dede, withouten any defence,
For drede of Loves wordes, and his chere,
As, whan tyme is, herafter ye shal here.
Behynde this God of Love upon the grene
I saugh comyng of ladyes ninetene
In real habite, a ful esy paas;
And after hem come of wymmen swich a traas,
That syn that God Adam hadde made of erthe,
The thridde part of mankynde, or the ferthe,
Ne wende I nat by possibilite,
Had ever in this wide worlde ybe,
And trewe of love, thise women were echon.

Praise of his Love. Poems of Surrey and others, Ann. Ed. p. 66. But the turn of expression is still more closely followed in a poem by an unknown author in the same volume, p. 237 :—

"Give place you ladies and be gone,
Boast not yourselves at all,
For here at hand approacheth one
Whose face shall stain you all."—*Bell.*

271. *by* here means *of*: this ballad may full well be sung *of* my lady.—"For I know nothing *by* myself." 1 Cor. iv. 4; i. e., *of* myself.

274. *disteyne*, dim, outshine; see v. 255.

278. *nadde*, contraction of *ne hadde*, had not.

284. *real*, royal.

285. *swich a traas*, such a train or retinue.

286. *syn*, since.

288. *wende*, past tense of *wene*, supposed.

289. *ybe*, past part. of *to be*, been.

290. *echon*, contraction of *eche on*, each one.

Now whether was that a wonder thing or non,
That ryght anoon, as that they gonne espye
This flour, which that I clepe the daysie,
Full sodeynly they stynten al attones,
And knelede doune, as it were for the nones, 295

294. *stynten*, stopt; *attones*, at once.

this passage none – the nth service called.

295. *nones*, occasion; used only in the adverbial expression "for the nones." "From inattention to this obsolete form [the accusative *then*] of the prepositive article,—coupled with a custom equally ancient, but which has rarely been a source of difficulty,—an obscurity has arisen in the language of our early writers, which baffled the ingenuity of Mr. Tyrwhitt, and has been a cause of equal perplexity to Dr. Jamieson. The phrase I allude to is one in the recollection of every reader of early English poetry, and of which one example will serve as efficiently as ten thousand.

And cled him sethin in gude scarlet,
Forord wele and with gold fret.
A girdel ful riche *for the nanes*,
Of perry and of precious stanes.
Ywaine and Gawin, v. 1106.

Mr. Tyrwhitt conceived 'nanes' to be a corruption of 'nunc;' and the full phrase, a substitute for the Latin 'pro nunc' of the monkish writers. Dr. Jamieson,—on a principle whose application I confess myself at a loss to comprehend,—believes it to be allied to the Suio-Gothic 'nenna' or 'nennas,' *a se impetrare, posse*. To me it appears nothing more than a slight variation of the Anglo-Saxon 'for than ænes,' literally *for the once*, or as it has been correctly rendered without a knowledge of the etymon, 'for the occasion.' This we have already seen might have been written 'for then ænes,' and by analogy, 'for then anis,' 'for then ones,' or 'for then once.' Its progress to the form in which it is found in the example cited, will be best illustrated by producing similar instances of orthographic disguise.

And they were inly glad to fille his purse
And maken him gret festes *at the nale*.—Chaucer, v. 6931.
And than satten some and songe *at the nale*.—Piers Plowman.
Thai hadde woundes ille,
At the nende.—Sir Tristram, p. 186.

Mr. Tyrwhitt united with Skinner in supposing *nale* to be a cor-

And songen with o vois, 'Heel and honour
To trouthe of womanhede, and to this flour,
That bereth our alder pris in figurynge,

ruption of 'inn-ale;' but it is clear that 'at the nale' and 'at the nende' have been transformed from 'at than ale' and 'at than ende.' This transference of the final consonant to the initial vowel of the succeeding word is frequent with the indefinite article; where its forsaken fellow having undergone no change by the operation, there was little difficulty in perceiving the original phraseology."—*Price*, Warton's History of English Poetry, v. 2, p. 74, ed. of 1840.

296. *heel*, health.

298. *That bereth our alder pris in figurynge:* i. e., that bears the prize from us all in figure, form, or beauty; *alder*, written also, *aller*, *alther*, *althir*, and *althur*, is the A. S. genitive plural, *aller*, or *allre*, of all.

"And yit this maunciple sette here *aller* cappe."—C. T. 588.

i. e., set the cap of them all, cheated them.

"And which of yow that bereth him best of alle,
That is to seye, that telleth in this caas
Tales of best sentence and of solas,
Schal han a soper at your *alther* cost."—C. T. 801.

i. e., at the cost of you all.

"Up roos oure ost, and was oure *althur* cok."—C. T. 825.

i. e., was cock of us all, aroused us all.

"Adam was oure *aller* fader."—*Piers Ploughman*, 11218.

i. e., father of us all.

And sith I am your *aller* heed,
I am your *aller* hele.—*Piers Ploughman*, 13904–5.

i. e., since I am head of you all, I am the health, or safety, of you all.

The word is frequently joined in composition with adjectives of the superlative degree:—

"But *altherbest* he sang an offertorie."—C. T. 712.

i. e., best of all.

"And *althirfirst* he had hem alle a boone."—C. T. 9492.

——— "noon other man,
Sith Lameth was, that altherfirst bygan
To loven two."—C. T. 10864.

Hire white corowne beryth the witnessynge !'
And with that word, a-compas enviroun,
They setten hem ful softely adoun.
First sat the God of Love, and syth his quene
With the white coroune, clad in grene;
And sithen al the remenaunt by and by,
As they were of estaat, ful curteysly,
Ne nat a worde was spoken in the place,
The mountaunce of a furlong wey of space.
I, knelyng by this floure, in good entente
Aboode, to knowen what this peple mente,
As stille as any stone; til at the last
This God of Love on me hise eyen caste,
And seyde, 'Who kneleth there?' and I answerde
Unto his askynge, whan that I it herde,

"And alther-first, lo, this was his axinge;
'What maner womman art thou?' quod he."—C. T. 12351.
"My *atherlevest* lord, and brothir dere."
Troylus and Cryseyde, B. 3, v. 239.

Several other examples of this compound occur in Chaucer's poetry.

In Gower's *Confessio Amantis* we meet with *altherbest*, lib. 1, sect. 8, lib. 4, sect. 3; *allthermest*, most of all, lib. 1, sect. 12, lib. 5, sect. 4; *althertrewest*, truest of all, lib. 2, sect. 3; *altherwerst*, worst of all, lib. 1, sect. 4, lib. 6, sect. 1.

In Shakspeare we meet with *alder-liefest*, dearest, or most beloved, of all:—

"The mutual conference that my mind hath had
With you mine *alder-liefest* sovereign,
Makes me the bolder to salute my King
With ruder terms."—2 Hen. VI., A. 1, s. 1.

In modern German, *aller* is used in the same way, as *der aller beste*, the best of all, *der allerliebste*, the dearest of all, *der allerschönste*, the most beautiful of all, etc.

300. *a-compas enviroun*, in a compass or circle around.
302. *syth*, afterwards.
304. *sithen*, afterwards;—*by and by*, one by one.
307. *mountaunce*, amount.

And seyde, 'It am I,' and come him nere,
And salwed him. Quod he, 'What dostow here,
So nygh myn owne floure, so boldely?
Yt were better worthy trewely
A worme to neghen ner my floure than thow.'
'And why, sire,' quod I, 'and yt lyke yow?'
'For thow,' quod he, 'art therto nothing able.
Yt is my relyke, digne and delytable,
And thow my foo, and al my folke werreyest,
And of myn olde servauntes thow mysseyest,
And hynderest hem, with thy translacion,
And lettest folke from hire devocion
To serve me, and holdest it folye
To serven Love. Thou mayst it nat denye,
For in pleyne text, withouten nede of glose,
Thou hast translated the Romaunce of the Rose,
That is an heresye ayeins my lawe,
And makest wise folke fro me withdrawe;
And of Cresyde thou hast seyde as the lyste,

314. *It am I:* Chaucer, in this expression, always, I believe, uses the verb in the first person; see C. T. 1738, 3764, 5529. Gower, in his *Confessio Amantis* does the same.

315. *salwed*, saluted;—*quod*, past tense of *quethe*, said;—*dostow*, dost thou; *thou* is frequently thus joined to its verb as an affix.

318. *neghen*, to come nigh, approach.

319. *and yt lyke yow*, if it please you; *and* is frequently used in the sense of *if*.

322. *werreyest*, 2d pers. sing. of *werreye*, to make war against.

323. *mysseyest*, speakest ill of.

325. *lettest*, hinderest.

329. *Thou hast translated the Romaunce of the Rose:* The fact that Chaucer was blamed for translating *The Romaunt of the Rose* as being a heresy against the law of Love, suggests the probability that he translated the whole of it, including the part so obnoxious to ladies. For in Chaucer's version, as we now have it, there is certainly nothing very unfavourable to the fair sex.—*Bell.*

332. *And of Cresyde thou has seyde as the lyste:* in his poem of *Troylus and Cryseyde;—as the lyste*, as it pleased thee.

That maketh men to wommen lasse trist,
That ben as trewe as ever was any stele.
Of thyn answere avise thee ryght wele,
For though thou reneyed hast my lay,
As other wrecches han doon many a day,
By seynte Venus, that my moder ys,
If that thou lyve, thou shalt repenten this
So cruelly, that it shal wele be sene.'
  Thoo spak this lady, clothed al in greene,
And seyde, 'God, ryght of youre curtesye,
Ye moten herken yf he can replye
Ayenst al this that ye have to him meved;
A God ne sholde nat be thus agreved,
But of hys deitee he shal be stable,
And therto gracious and merciable.
And yf ye nere a God that knowen alle,
Thanne myght yt be as I yow tellen shalle;
This man to yow may falsly been accused,
Ther as by right him oughte ben excused;
For in youre courte ys many a losengeour,
And many a queinte totolere accusour,

333. *lasse trist*, trust less.

336. *reneyed hast my lay*, hast renounced or abjured my law.

338. *By seynte Venus:* To keep up the analogy between the heathen mythology and the Christian religion, which is implied in the name of the poem, the God swears by Venus as a saint.—*Bell.* —*moder*, mother; *th* is but a softening of *d*; so the modern Greeks pronounce Δ like *th* in then, and its probable ancient pronunciation was *d*.

339. *If that thou lyve:* i. e., as thou livest, as sure as thou livest.

341. *thoo*, then.

344. *meved*, moved, advanced against.

347. *merciable*, merciful.

348. *nere*, a contraction of *ne were*, were not.

351. *ther as*, whereas.—*him oughte ben excused*, it is owing, or due, to him to be excused; see note on *ought*, v. 27.

352. *losengeour*, flatterer.

353. *queinte totolere*, cunning, artful whisperer.

That tabouren in youre eres many a soun,
Right after hire ymagynacioun,
To have youre daliaunce, and for envie.
Thise ben the causes, and I shal nat lye,
Envie ys lavendere of the court alway;
For she ne parteth neither nyght ne day,
Out of the house of Cesar, thus saith Daunte;
Who so that gooth, algate she wol nat wante.
'And eke, parauntere, for this man ys nyce,

354. *tabouren*, drum.

358. *lavendere*, a gutter or channel for conveying waste and impure water; its application, here, to envy, is obvious. Dante's word is *meretrice*, a harlot. The passage alluded to is in the *Inferno*, xiii. 64:—

"La meretrice, che mai dall' ospizio
Di Cesare non torse gli occhi putti,
Morte commune e delle corte vizio
Infiammò contra me gli animi tutti,
E gl' infiammati infiammar si Augusto,
Che i lieti onor tornaro in tristi lutti."

Thus translated by Cary:—

"The harlot, who ne'er turn'd her gloating eyes
From Cæsar's household, common vice and pest
Of courts, 'gainst me inflam'd the minds of all;
And to Augustus they so spread the flame,
That my glad honours chang'd to bitter woes."

Sir Harris Nicholas, in his life of Chaucer, prefixed to the Aldine edition of his poetical works, expresses the opinion that the poet was unacquainted with the Italian language and literature, which Tyrwhitt also thinks probable. For a refutation of this opinion, see a valuable note, in *Notes and Queries*, vol. vii. p. 517, where all the passages in Chaucer's poetry which have evidently been translated directly from the Italian, either of Dante, Boccaccio, or Petrarca, are given with the originals.

361. *Who so that gooth, algate she wol nat wante:* i. e. Whosoever goes overboard, or falls into disgrace at court, she will take good care to grace herself.

362. *parauntere*, Fr. *par aventure*, perchance, perhaps;—*for*, because;—*nyce*, simple-minded; Fr. *niais*.

He myght doon yt gessyng no malice;
For he useth thynges for to make,
Him rekketh noght of what matere he take;
Or him was boden maken thilke tweye
Of somme persone, and durste yt nat withseye;
Or him repenteth outrely of this.
He ne hath nat doon so greviously amys,
To translaten that olde clerkes writen,
As thogh that he of malice wolde enditen,
Despite of Love, and had himselfe yt wroghte.
This shoolde a ryghtwis lord have in his thoughte,
And nat be lyke tirauntes of Lumbardye,
That han no reward but at tyrannye.
For he that kynge or lorde ys naturel,
Hym oughte nat be tiraunt ne crewel,
As is a fermour, to doon the harme he kan;
He moste thinke yt is his leege man,
And is his tresour, and his gold in cofre.

364. *For he useth thynges for to make:* For he is accustomed to write poetry; see note on *makynge*, v. 74.

365. *Him rekketh noght of what matere he take:* i. e. He cares not what subject he takes; *recche* or *rekke*, to care, to reck, used here as an impersonal.

366—368. Either it was bidden him to compose those two poems (i. e., *The Romaunt of the Rose* and *Troylus and Cryseyde*), of (i. e., by) some person, and he dared not refuse, or it repenteth him (he repents) entirely of this; *boden*, past part. of *bede*, to bid.

370. *that*, used formerly, sometimes, as here, for *what* or *that which*. "We speak *that* we do know, and testify *that* we have seen. *John* iii. 11.—*clerkes*, scholars, learned men.

373. *ryghtwis*, righteous.

374. *tirauntes of Lumbardye:* The allusion is to the several successful adventurers, like the Visconti, who in the 13th and 14th centuries succeeded in seizing upon the governments of Milan, and other free cities of Lombardy.—*Bell.*

376—380. That is, "A liege-lord ought not to oppress his own vassals, who are his most precious possessions, in the same way as one who merely farms the revenues of a kingdom."—*Bell.*

This is the sentence of the philosophre:
A kyng to kepe hise leeges in justice,
Withouten doute that is his office.
Al wol he kepe hise lordes in hire degree,
As it ys ryght and skilful that they bee
Enhaunsed and honoured, and most dere,
For they ben half goddys in this world here,
Yit mote he doon bothe right to poore and ryche,
Al be that hire estaate be nat yliche;
And han of poore folke compassyon.
For loo, the gentil kynde of the lyon!
For whan a flye offendeth him or biteth,
He with his tayle awey the flye smyteth
Al esely; for of his gentrye
Hym deyneth nat to wreke hym on a flie,
As dooth a curre, or elles another beste.
In noble corage oughte ben areste,
And weyen every thing by equytee,
And ever have rewarde unto his owen degree.
For, syr, yt is no maistrye for a lorde
To dampne a man, without answere of worde,
And for a lorde, that is ful foule to use.

385. *skilful*, reasonable.

387. *half goddys*, God's favor, *i. e.*, the objects of God's favor; *half*, a side, a part; the expression a' Goddes *half*, means, on God's part, with God's favor:—

> "Whan myn housbond is fro the world i-gon,
> Som cristne man schal wedde me anoon,
> For than thapostil saith that I am fre
> To wedde, *a goddis half*, wher so it be." C. T. 5632.

389. Although their estate or condition be not alike.

391. *kynde*, nature.

397. *corage*, heart; *areste*, restraint, self-command.

399. This verse, it will be observed, is an alexandrine.

400. *maistrye*, masterly act; *dampne*, condemn.

402. *And for a lorde, that is ful foule to use:* This and many other passages of Chaucer's poems, breathe a noble spirit of moderation and political wisdom.—*Bell.*

And it so be, he may hym nat excuse,
But asketh mercy with a dredeful herte,
And profereth him, right in his bare sherte,
To ben ryght at your owen jugement,
Than oght a God, by short avysement,
Consydre his owen honour, and hys trespas;
For syth no cause of dethe lyeth in this caas,
Yow oghte to ben the lyghter merciable;
Leteth youre ire, and beth sumwhat tretable!
The man hath served you of his konnynge,
And forthred wel youre law in his makynge.
Al be hit that he kan nat wel endite,
Yet hath he made lewde folke delyte
To serve you, in preysinge of your name.
He made the boke that hight the Hous of Fame,
And eke the Deeth of Blaunche the Duchesse,
And the Parlement of Foules, as I gesse,
And al the Love of Palamon and Arcite
Of Thebes, thogh the storye ys knowen lyte;
And many an ympne for your haly dayes,
That highten Balades, Roundels, Virelayes.
And for to speke of other holynesse,
He hath in prose translated Boece,

410. *lyghter merciable*, more readily merciful.

411. *leteth*, imp. mood, pl. of *lete*, leave off, suspend; *beth*, imp. mood, pl. of *to be; tretable*, tractable.

412. *of his konnynge*, according to his knowledge.

413. *makynge*, poetry; see note on this word, v. 74.

415. *lewde*, ignorant, unlearned.

417. *hight*, is called.

419. *the Parlement of Foules:* this poem is also called *The Assembly of Foules.*

420. *al the Love of Palamon and Arcite:* The Knight's Tale, the first of the Canterbury Tales, or some earlier version of it.

422. *ympne*, hymn; *haly*, holy.

423. *highten*, are called.

425. *Boece:* The work of Boëthius, *De Consolatione Philosophiæ*, "On the Consolation of Philosophy." In the ignorance of Greek

And made the Lyfe also of Seynte Cecile.
He made also, goon ys a grete while,
Origenes upon the Maudeleyne.
Hym oughte now to have the lesse peyne,
He hath made many a ley, and many a thynge.
'Now as ye be a God, and eke a kynge,
I your Alceste, whilom quene of Trace,
I aske yow this man, ryght of your grace,
That ye him never hurte in al his lyve,
And he shal sweren to yow, and that blyve,
He shal never more agilten in this wyse,
But shal maken, as ye wol devyse,
Of wommen trewe in lovyng al hire lyf,
Wher so ye wol, of mayden or of wyf,
And forthren yow as muche as he mysseyde,
Or in the Rose, or elles in Creseyde.'

writers which prevailed from the 6th to the 14th century, Boëthius was looked upon as the head and type of all philosophers, as Augustin was of all theology, and Virgil of all literature. The *De Consolatione Philosophiæ* was translated into Saxon by King Alfred, when the distressed situation of his kingdom by the invasion of the Danes caused him to seek retirement; and Queen Elizabeth, during the time of her confinement by her sister Mary, sought to mitigate her grief by reading it; and afterwards translating it into English.

426. *the Lyfe of Seynte Cecile:* the subject of *The Second Nonnes Tale* in the *Canterbury Tales.* It is almost a literal translation, except the opening address to the Blessed Virgin, of the life of St. Cecilia in the *Legenda Aurea*, a collection of treatises on the festivals of the church, written by Jacobus à Voragine, Archbishop of Genoa, toward the end of the 13th century.

428. *Origenes upon the Maudeleyne*, The Lamentation of Mary Magdalene.

429. *Hym oughte*, it is due him; see note on *ought*, v. 27. *peyne*, punishment; Lat. *pœna.*

430. *ley*, lay.

435. *blyve.* i. e., belyve, quickly.

436. *agilten*, offend.

437. *maken*, poetize; see note on *makynge*, v. 74.

The God of Love answerede hire anoon,
'Madame,' quod he, 'it is so long agoon
That I yow knewe so charitable and trewe,
That never yit, syn that the worlde was newe,
To me ne founde I better noon than yee;
If that ye wolde save my degree,
I may ne wol nat werne your requeste;
Al lyeth in yow, dooth wyth hym as yow leste.
I al foryeve withouten lenger space;
For who so yeveth a yefte or dooth a grace,
Do it betyme, his thanke ys wel the more,
And demeth ye what he shal do therfore.
Goo thanke now my lady here,' quod he.
I roos, and doune I sette me on my knee,
And seyde thus:—'Madame, the God above
Foryelde yow that the God of Love
Han maked me his wrathe to foryive,
And grace so longe for to lyve,
That I may knowe soothly what ye bee,
That han me holpe, and put in this degree.
But trewely I wende, as in this caas
Nought have agilte, ne doon to love trespas;
For why? a trewe man, withouten drede,
Hath nat to parten with a theves dede.
Ne a trewe lover ought me nat to blame,
Thogh that I spake a fals lovere som shame.

448. *werne*, refuse.
449. *dooth*, imp. mood, pl., do; *as yow leste*, as it pleaseth you.
450. *foryeve*, forgive.
451. *yeveth*, giveth;—*yefte*, gift.
452. *Do it betyme*, etc. "Inopi beneficium bis dat, qui dat celeriter."—*Syrus*. "Gratia ab officio quod mora tardat abest."—*Ovid*. "Bis dat qui cito dat."—*Alciatus*.
457. *foryelde*, repay.
462. *wende*, past tense of *wene*, thought.
463. *have agilte*, to have offended.
464. *withouten drede*, without doubt.
465. *parten*, to take part.

They oughte rather with me for to holde,
For that I of Creseyde wroot or told,
Or of the Rose, what so myn auctour mente,
Algate, God woot, yt was myn entente,
To forthren trouthe in love, and yt cheryce,
And to ben war fro falsnesse and fro vice,
By swiche ensample; this was my menynge.'
And she answerde, 'Lat be thyn arguynge,
For love ne wol not counterpleted be
In ryghte ne wrong, and lerne that of me;
Thow hast thy grace, and holde the ryghte therto.
Now wol I seyne what penance thou shalt do
For thy trespas, understonde yt here:—
Thow shalt while that thou lyvest, yere by yere,
The most partye of thy tyme spende
In makyng of a glorious legende,
Of good wymmen, maydenes, and wyves,
That weren trewe in lovyng all hire lyves;
And telle of fals men that hem bytraien,
That al hir lyfe ne do nat but assayen
How many women they may doon a shame,
For in your worlde that is now holde a game.
And thogh the lyke nat a lovere bee,
Speke well of love; this penance yeve I thee.
And to the God of Love I shal so preye,

471. *algate*, always; *God woot*, God knows; *woot*, pres. tense of *witen*, to know.

474. *swiche*, such.

475. *lat be*, cease.

476. *For love ne wol not counterpleted be;* so in *The Court of Love*, v. 436:—

> "And argue not for resone ne for skille
> Against thy ladys pleasure ne intent:
> *For love wil not be countrepleted indede:*
> Say as she saith, then shalt thou not be shent,
> The crow is white; yea truly, so I rede."

countreplete, to plead against.

490. *lyke*, v. impers., it pleaseth.

491. *'yeve*, give.

That he shal charge his servauntes, by any weye,
To forthren thee, and wel thy labour quyte:
Goo now thy weye, this penaunce ys but lyte.
And whan this boke ys made, yeve it the quene
On my byhalfe, at Eltham, or at Sheene.'
The god of love gan smyle, and than he seyde:—
'Wostow,' quod he, 'wher this be wyfe or mayde,
Or queene, or countesse, or of what degre,
That hath so lytel penaunce yeven thee,
That hast deserved sore for to smerte?
But pite renneth soone in gentil herte:
That maistow seen, she kytheth what she ys.'
And I answerde, 'Nay, sire, so have I blys,
No more, but that I see wel she is good.'
'That is a trewe tale, by myn hood!'
Quod Love, 'and thou knowest wel, pardee,
If yt be so that thou avise the.
Hastow nat in a booke lyth in thy cheste,
The gret goodnesse of the quene Alceste,
That turned was into a dayesye?
She that for hire housbonde chees to dye,
And eke to goon to helle, rather than he,
And Ercules rescowed hire, parde,
And brought hire out of helle agayne to blys?'
And I answerde ageyn, and sayde, 'Yis,

494. *quyte*, requite.

495. *lyte*, little, slight.

496. *yeve*, give.—*at Eltham, or at Sheene:* This allusion determines the date of the poem to be subsequent to 1382, the year of the marriage of Anne of Bohemia, Richard II.'s first queen.—*Bell.*

499. *wostow*, knowest thou; *wher*, whether.

501. *yeven*, given.

503. *But pite renneth soone in gentil herte:* This is one of Chaucer's favourite maxims. It occurs in the Canterbury Tales, v. 1763, 5080, 9860, 10793.

504. *maistow*, mayst thou;—*kytheth*, reveals, makes known.

510. *hastow*, hast thou.

513. *chees*, past tense of *chese*, chose.

Now know I hire. And is this good Alceste,
The dayesie, and myn owene hertes reste?
Now fele I wele the goodnesse of this wyf,
That both after hire deth, and in hir lyf,
Hir grete bounte doubleth hire renoun.
Wel hath she quyt me myn affeccioun,
That I have to hire flour the daysye.
No wonder ys thogh Jove hire stellyfye,
As telleth Agaton, for hire goodenesse,
Hire white corowne bereth of hyt witnesse;
For al so many vertues hadde she,
As smale florounes in hire corowne bee.
In remembraunce of hire and in honoure
Cibella maade the daysye and the floure
Ycrowned al with white, as men may se,
And Mars yaf to hire a corowne reede, parde,
In stede of rubyes sette among the white.'
Therwith this queene wex reed for shame a lyte,
Whanne she was preysed so in hire presence.
Thanne seyde Love, 'A ful grete negligence
Was yt to the, that ilke tyme thou made,
'Hyde Absolon thy tresses' in balade,
That thou forgate hire in thy songe to sette,
Syn that thou art so gretly in hire dette,

522. *bounte*, goodness. The tendency to accept freedom of giving in lieu of all other virtues, or at least to regard it as the chiefest of all, the same which has brought 'charity' to be for many identical with alms-giving, displays itself in our present use of 'bounty,' which, like the French 'bonté,' meant goodness once.—Trench's *Select Glossary*.

523. *quyt*, requited.

525. *stellyfye*, to change into a star; Lat. *stella* and *facere*.

526. *Agaton:* it is not known, with any certainty, what author is here alluded to.

531. *Cibella*, Cybele. She was a personification of the fecundity of the earth.

535. *wex*, past tense, sing. of *wexe*, waxed, grew;—*lyte*, little.

538. *ilke*, same.

539. *Hyde Absolon thy tresses:* see v. 249.

And wost wel that kalender ys she
To any woman that wol lover be:
For she taught al the crafte of fyne lovyng,
And namely of wyfhode the lyvyng,
And alle the boundes that she oughte kepe;
Thy litel witte was thilke tyme aslepe.
But now I charge thee upon thy lyf,
That in thy legende thou make of thys wyf,
Whan thou hast other smale ymade before;
And fare now wel, I charge thee na more.
But er I goo, thus muche I wol the telle,
Ne shal no trewe lover come in helle.
Thise other ladies sittynge here arowe,
Ben in my balade, yf thou kanst hem knowe,
And in thy bookes alle thou shalt hem fynde;
Have hem in thy legende now alle in mynde;
I mene of hem that ben in thy knowyng.
For here ben twenty thousande moo sittyng
Thanne thou knowest, good wommen alle,
And trewe of love for ought that may byfalle;
Make the metres of hem as the lest;
I mot goon home, the sonne draweth west,
To Paradys, with al this companye;
And serve alwey the fresshe daysye.
At Cleopatres I wole that thou begynne,
And so forthe, and my love so shal thou wynne;
For lat see now what man that lover be,
Wol doon so stronge a peyne for love as she.
I wot wel that thou maist nat al yt ryme,
That swiche loveres dide in hire tyme;
It were too long to reden and to here;

542. *wost*, 2d pers. sing. pres. tense of *wite*, knowest;—*kalender*, a guide or director.

547. *thilke*, a contraction of *that ilke*, that same.

554. *arowe*, in a row.

555. *ben*, pres. tense pl., are.

559. *moo*, more.

562. *as the lest*, as it pleaseth thee.

563. *mot goon*, must go.

Suffiseth me thou make in this manere,
That thou reherce of al hire lyf the grete,
After thise olde auctours lysten for to trete.
For who so shal so many a storye telle,
Sey shortely or he shal to longe dwelle.'
And with that worde my bokes gan I take,
And right thus on my legende gan I make.

INCIPIT LEGENDA CLEOPATRIE MARTIRIS, EGIPTI REGINE.

AFTER the deth of Tholome the kyng,
That al Egypte hadde in his governyng,
Regned hys queene Cleopataras;
Til on a tyme befel ther swich a caas,
That out of Rome was sent a senatour,
For to conqueren regnes and honour
Unto the toune of Rome, as was usaunce,
To have the worlde at hir obeysaunce,
And sooth to seye, Antonius was his name.
So fil yt, as Fortune hym oght a shame,
Whanne he was fallen in prosperitee,
Rebel unto the toune of Rome ys hee.
And over al this, the suster of Cesar
He lafte hir falsly, er that she was war,

574. *the grete*, the substance; i. e., without going into details.

Incipit legenda Cleopatrie martiris, Egipti regine: Here beginneth the Legend of Cleopatra, the Martyr, Queen of Egypt. This is the form in which royal saints are described in the Kalendar. Thus, the 19th of January is designated *Canuti Regis et Martyris.*

585. *regnes*, kingdoms.

589. *fil*, past tense of *falle*, fell, befell; *him oght*, owed him.

592. *the suster of Cesar*, Octavia, sister of the Emperor Augustus, whom Antony repudiated to marry Cleopatra.

593. *lafte*, past tense of *leve*, left.

And wold algates han another wyf,
For which he took with Rome and Cesar stryf.
Natheles, forsooth this ilke senatour,
Was a ful worthy gentil werreyour,
And of his deeth it was ful gret damage.
But Love had brought this man in swich a rage,
And him so narwe bounden in his laas,
Alle for the love of Cleopataras,
That al the worlde he sette at noo value;
Hym thoghte ther was nothing to him so due
As Cleopataras for to love and serve;
Hym roghte nat in armes for to sterve
In the defence of hir and of hir ryghte.

594. *algates: gait* or *gate*, from A. S. *gan*, to go, signified a way; "Go thi *gate*." *Piers Ploughman*, 11460. "Good gentleman, go your *gait*." *King Lear*, A. 4, S. 6. "Whom nought regarding, they kept on their *gate*." *Faerie Queene*, 2, 12, 17. Hence the primary meaning of *algates* was, in all ways, under all circumstances:—

"He then arose, inflamd with fell despight,
And called for his armes; for he would *algates* fight."
Faerie Queene, 2, 5, 37.

597. *werreyour*, warrior.

600. *laas*, a snare, a trap.

603. *Hym thoghte*, it seemed to him; see note on *hem thoghte*, v. 134.

605. *Hym roghte nat*, he recked or cared not; *roghte*, past tense of *recche* or *rekke*, to care, to reck, used here impersonally;—*sterve*, to die. "*Starve*. The Anglo-Saxon 'steorfan,' the German 'sterben,' to die, it is only by comparatively modern use restricted to perishing *by cold or by hunger;* in this restriction of use, resembling somewhat the French 'noyer,' to kill *by drowning*, while 'necare,' from which it descends, is to kill by any manner of death. But innumerable words are thus like rivers, which once pouring their waters through many channels, have now left dry land and abandoned them all, save one, or as in the present instance it happens, save two."—Trench's *Select Glossary*.

"But Crist, that *starf* for our redempcioun,
So geve me grace his hestes to fulfille."—C. T. 4703.

See also *Faerie Queene*, 2, 6, 34; 4, 1, 4; 4, 1, 26.

This noble queene ek loved so this knyghte,
Thurgh his desert and for his chivalrye,
As certeynly, but yf that bookes lye,
He was of persone, and of gentilesse,
And of discrecion, and of hardynesse,
Worthy to any wight that liven may;
And she was faire, as is the rose in May.
And to maken shortly is the beste,
She wax his wif, and hadde him as hir leste.
The weddyng and the feste to devyse,
To me that have ytake swich emprise,
Of so many a storye for to make,
Yt were to longe, lest that I sholde slake
Of thing that beryth more effect and charge;
For men may overlade a shippe or barge.
And forthy, to effect than wol I skyppe,
And al the remenaunt I wol let yt slyppe.
Octavyan, that woode was of this dede,

609. *but yf*, unless.

615. *wax*, became; *as hir leste*, as it pleased her.

616. *devyse*, to relate.

617. *swich emprise*, such an undertaking.

622. *forthy*, therefore; *effect*, substance, the main matter in hand.

624. *Octavyan*, i. e., the Emperor Augustus; his original name was *C. Octavius*, and, after his adoption by his great uncle, *C. Julius Cæsar Octavianus;—woode*, A. S. *wod;* mad, enraged, furious. This is a very common word in early English, and its use was frequent as late as the time of Elizabeth. It is especially common in *La Mort d'Arthure*, where *wooder* and *woodest*, *woodly*, and *wood wroth*, also frequently occur. Shakspeare plays on the word in his *Midsummer Night's Dream*, II. 2:—

> "Thou told'st me they were stol'n into this wood,
> And here am I, and *wood* within this wood,
> Because I cannot meet with Hermia."

Ruddiman, in his Glossary to Douglas's Virgil, derives from this word the name of the old German god *Woden*, "i. e., the *furious* God *Mars*, and not *Mercury*, as is commonly thought: whence *Wednesday* has its name."

Shoop him an ooste on Antony to lede,
Al outerly for his distruccion,
With stoute Romaynes, crewel as lyon;
To shippe they wente, and thus I let them sayle.
Antonius, that was war, and wol nat fayle
To meten with thise Romaynes, yf he may,
Took eke his rede, and booth upon a day
His wyf and he and al hys oost forthe went
To shippe anoon, no longer they ne stent,
And in the see hit happed hem to mete.
Up gooth the trumpe, and for to shoute and shete,
And paynen hem to sette on with the sonne;
With grisly soun out gooth the grete gonne,
And hertely they hurtelen al attones,
And fro the toppe doune cometh the grete stones.
In gooth the grapenel so ful of crokes,
Amonge the ropes, and the sheryng hokes;
In with the polax preseth he and he;
Byhynde the maste begynneth he to fle,

"Amyd the feild stude Mars that felloun syre,
In place of melle *wod* brym as ony fyre."
Douglas's *Virgil*, p. 269, v. 8.
——————— Sævit medio in certamine Mavors."
Æneid, viii. 700.

625. *shoop*, past tense of *shape* or *schape*, shaped, formed, prepared;—*ooste*, a host, a great army.

626. *outerly*, utterly.

631. *rede*, counsel, advice.

633. *stent*, delayed, tarried.

635. *shete*, to shoot.

637. *With grisly soun out gooth the grete gonne:* this is a very bold and amusing anachronism.

638. *hurtelen*, rush together; a common word in the descriptions of the knightly encounters in *La Mort d'Arthure*.—*attones*, at once.

639. This verse is an Alexandrine.

640. *grapenel*, a small anchor with a number of flukes, or a grappling iron.

641. *sheryng*, cutting.—*polax*, pole-axe, or halberd; it combined an axe, a pike, and serrated hammer, and was used for both cutting and thrusting.

And out agayne, and dryveth hym over borde;
He styngeth hym upon hys speres orde;
He rent the sayle with hokes lyke a sithe;
He bryngeth the cuppe, and biddeth hem be blithe;
He poureth pesen upon the hacches slidre,
With pottes ful of lyme, they goon togedre.
And thus the longe day in fight they spende;
Til at the last, as every thing hath ende,
Antony is shent, and put ys to the flyght,
And al hys folke to-goo, that best goo myght.
Fleeth ek the quene with al hir purpre sayle,
For strokes which that went as thik as hayle;
No wonder was, she myght it nat endure.
And whan that Antony saugh that aventure,
'Alas,' quod he, 'the day that I was borne!
My worshippe in this day thus have I lorne!'
And for dispeyre out of hys wytte he sterte,
And roof hymselfe anoon thurghout the herte,
Er that he ferther went out of the place.

645. *orde*, point.

646. *rent*, a contraction of *rendeth*, 3d pers. sing. pres. tense of *rende*.

648. *pesen*, pease; *slidre*, slippery.

649. *lyme;* probably quick-lime, to set fire to the vessel.

652. *shent*, past part. of *schende* or *shende*, ruined, disgraced.

653. *to-goo; to-* prefixed in composition to verbs of A. S. origin, is intensive, and usually imparts the idea of destruction; in *to-goo*, there seems to be implied in its use, that in their flight they were driven and scattered in every direction; *that best goo myght:* that had the best opportunities for escape.

657. *aventure*, issue of affairs.

659. *worshippe*, honour;—*lorne*, past part. of *lese*, lost.

661. *roof*, past tense of *ryve* or *rive*, rived.

662. *Er that he ferther went out of the place:* the poet here departs from history. After the battle of Actium, Antony fled with Cleopatra to Alexandria, where he put an end to his own life in the following year (30 B. C.), when Octavianus appeared before the city.

Hys wyf, that koude of Cesar have no grace,
To Egipte is fled, for drede and for distresse.
But herkeneth ye that speken of kyndenesse.
Ye men that falsly sweren many an oothe,
That ye wol dye yf that your love be wroothe,
Here may ye seene of women which a trouthe.
This woful Cleopatra had made swich routhe,
That ther nys tonge noon that may yt telle.
But on the morwe she wol no lenger dwelle,
But made hir subtil werkmen make a shryne
Of alle the rubees and the stones fyne
In al Egipte that she koude espye;
And put ful the shryne of spicerye,
And let the corps embawme; and forth she fette
This dede corps, and in the shryne yt shette.
And next the shryne a pitte than dooth she grave,
And all the serpentes that she myghte have,
She put hem in that grave, and thus she seyde:—
'Now, love, to whom my sorweful herte obeyde,
So ferforthely, that fro that blysful houre
That I yow swor to ben al frely youre;
(I mene yow, Antonius, my knyght,)

670. *nys*, ne ys, is not.

672. *subtil*, skilful.

676. *let the corps embawme*, caused the body to be embalmed;—*fette*, past tense of *fecche*, fetched, brought.

677. *dede corps:* this expression would now be pleonastic, but in Chaucer's time, and much later, *corpse* was used for both the living and the dead body.

> ——— "where-ever that thou dost behold
> A comely *corpse*, with beautie faire endewed,
> Know this for certaine, that the same doth hold
> A beauteous soule with fair conditions thewed,
> Fit to receive the seede of virtue strewed."
>
> Spenser's *Hymne in Honour of Beautie*, v. 135.

shette, shut.

678. *dooth she grave*, she causes to be dug.

680. *grave*, pit.

682. *ferforthely*, far forth, such an extent.

That never wakyng in the day or nyght,
Ye nere out of myn hertes remembraunce,
For wele or woo, for carole, or for daunce;
And in my self this covenaunt made I thoo,
That ryght swich as ye felten wele or woo,
As ferforth as yt in my powere laye,
Unreprovable unto my wifhood aye,
The same wolde I felen, life or dethe;
And thilke covenaunt while me lasteth brethe
I woll fulfille; and that shal wel be seene,
Was never unto hir love a trewer queene.'
And wyth that worde, naked, with ful good herte,
Amonge the serpents in the pit she sterte.
And ther she chees to han hir buryinge.
Anoon the neddres gonne hir for to stynge,
And she hir deeth receveth with good chere,
For love of Antony that was hir so dere.
And this is storial, sooth it ys no fable.
Now er I fynd a man thus trewe and stable,
And wolde for love his deeth so frely take,
I preye God lat oure hedes nevere ake!

EXPLICIT LEGENDA CLEOPATRE MARTYRIS.

686. *nere*, ne were, were not.
693. *me*, dative case; while breath lasteth *to* me.
697. *sterte*, leaped.
698. *chees*, past tense of *chese*, chose.
699. *neddres*, adders.
701. *hir*, dative case, *to* her.
702. *storial*, historical.
Explicit legenda Cleopatre Martyris: Here endeth the legend of Cleopatra the martyr.

INCIPIT LEGENDA TESBE BABILON, MARTIRIS.

AT Babiloyne whylome fil it thus,
The whiche toune the queene Simyramus
Leet dichen al about, and walles make
Ful hye, of harde tiles wel ybake:
Ther were dwellynge in this noble toune,
Two lordes, which that were of grete renoune,
And woneden so neigh upon a grene,
That ther nas but a stoon wal hem betwene,
As ofte in grette tounes ys the wone.
And sooth to seyne, that o man had a sone,
Of al that londe oon the lustieste;
That other had a doghtre, the faireste
That esteward in the worlde was tho dwellynge.
The name of everyche gan to other sprynge,

Incipit legenda Tesbe Babilon, Martiris: Here beginneth the legend of Thisbe, of Babylon, the Martyr. The story of Pyramus and Thisbe is related in Ovid's Metamorphoses, iv. 55—166.

706. *fil*, past tense of *falle*, fell.

708. *leet dichen*, caused to be ditched.

712. *woneden*, past tense pl. of *wone*, dwelt.

713. *nas*, contraction of *ne was*, was not.

714. *wone*, custom, usage.

716. *lustieste;* the idea involved in *lusty* is that of a *pleasurable* vigor of body.

718. *tho*, then.

719. *everyche*, a contraction of *every eche*, i. e., every each. In *La Mort d'Arthure*, it is frequently given in full:—"and *every each* had a speare in his hand," v. 1, c. 83, Wright's ed.—"Sir Gareth and Sir Dinadan *every each* smote downe a good Knight," v. 2, c. 153.—"At the fifth day they departed, and *every each* held as fell them by adventure," v. 3, c. 44. "And then they were wedded together with great joy, and King Arthur gave unto *every each* of them a barony of lands," v. 3, c. 141. So *everichon*, *everichone*, or

By wommen that were neyghebores aboute;
For in that countre yit, wythouten doute,
Maydenes ben ykept for jelousye
Ful streyte, leste they diden somme folye.
  This yonge man was cleped Piramus,
Tesbe hight the maide, (Naso seith thus).
And thus by reporte was hir name yshove,
That as they woxe in age, wax hir love.
And certeyne, as by reson of hir age,
Ther myghte have ben betwex hem mariage,
But that hir fadres nolde yt not assente,
And booth in love ylike soore they brente,
That noon of al hir frendes myghte yt lette.
But prevely sommetyme yit they mette
Be sleight, and spoken somme of hir desire,
As wrie the glede and hotter is the fire;
Forbeede a love, and it is ten times so woode.
  This wal, which that bitwixe hem bothe stoode,
Was cloven atwoo, right fro the toppe adoune,
Of olde tyme, of his foundacioun.
But yit this clyft was so narwe and lite
Yt was nat seene, deere ynough a myte;
But what is that that love kannot espye?
Ye lovers twoo, yt that I shal nat lye,

everichoon, is a contraction of *every eche on*, or *oon*, i. e., every each one. "I would with pride have overcome you *everyechone*."—*La Mort d'Arthure*, v. 3, c. 120.

725. *Naso*, i. e., Publius Ovidius Naso.

726. *yshove*, past part. of *shove*, pushed (into notice).

727. *woxe*, past tense pl. of *wexe*, grew;—*wax*, past tense sing. of *wexe*.

730. *nolde*, contraction of *ne wolde*, would not.

731. *brente*, past tense of *brenne*, burned.

732. *lette*, hinder, prevent.

735. *As wrie the glede and hotter is the fire:* As cover the firebrand, etc.

736. *woode*, mad, furious; see note on *woode*, v. 624.

Ye founden first this litel narwe clifte,
And with a soune as softe as any shryfte,
They leete hir wordes thurgh the clifte pace,
And tolden, while that they stoden in the place,
Al hir compleynt of love, and al hire woo.
At every tyme whan they durste soo,
Upon the o syde of the walle stood he,
And on that other syde stood Tesbe,
The swoote soune of other to receyve.
And thus hire wardeyns wolde they disceyve,
And every day this walle they wolde threete,
And wisshe to God that it were doune ybete.
Thus wolde they seyn :—'Allas, thou wikked walle!
Thurgh thyne envye thow us lettest alle!
Why nyltow cleve, or fallen al atwo?
Or at the leest, but thow wouldest so,
Yit woldestow but ones let us meete,
Or oones that we myghte kyssen sweete,
Than were we covered of oure cares colde.
But natheles, yit be we to the holde,
In as muche as thou suffrest for to goon
Oure wordes thurgh thy lyme and eke thy stoon,
Yet oghte we with thee ben wel apayde.'
And whanne thise idel wordes weren sayde,

745. *a soune as softe as any shryfte*, i. e., as Bell explains, "A voice as low as that with which one utters his confession."

753. *wardeyns*, guardians.

754. *threete*, threaten.

755. *ybete*, past part. of *bete*, beaten.

757. *lettest*, hinderest.

758. *nyltow*, wilt not thou.

760. *woldestow*, wouldst thou.

762. *covered*, for recovered.

763. *yit be we to the holde*, yet are we to thee beholden, or indebted.

766. *apayde*, satisfied.

The colde walle they wolden kyssen of stoon,
And take hir leve, and foorth they wolden goon.
Alle this was gladly in the evetyde,
Or wonder erly, lest men it espyede.
And longe tyme they wroghte in this manere,
Til on a day, whanne Phebus gan to clere,
Aurora with the stremes of hire hete,
Had dried uppe the dewe of herbes wete,
Unto this clyfte, as it was wont to be,
Come Piramus, and after come Tesbe.
And plighten trouthe fully in hir faye,
That ilke same nyght to steele awaye,
And to begile hire wardeyns everychone,
And forth out of the citee for to gone.
And, for the feeldes ben so broode and wide,
For to meete in o place at o tyde,
They sette markes; hire metynge sholde bee
Ther kyng Nynus was graven, under a tree;
(For olde payens, that ydoles heriede,
Useden thoo in feelds to ben beriede)
And faste by his grave was a welle.
And shortly of this tale for to telle,
This covenaunt was affermed wonder faste,
And longe hem thoghte that the sonne laste,
That it nere gone under the see adoune.
This Tesbe hath so grete affeccioun,

770. *Alle this was gladly in the evetyde:* Bell explains, "All this was done by preference at eventide."—"*Gladly* may mean *commonly*."—Tyrwhitt's *Glossary*.

776. *clyfte*, cleft.

778. *faye*, faith.

779. *ilke same*, self-same.

780. *everychone*, everyone; see note on *everyche*, v. 719.

785. *ther*, where;—*graven*, buried.

786. *payens*, pagans;—*heriede*, past tense of *herie*, worshipped.

787. *thoo*, then.

791. *hem thoghte*, it seemed to them.

792. *nere*, contraction of *ne were*, were not.

And so grete lykynge Piramus to see,
That whanne she seigh hire tyme myghte bee,
At nyght she stale awey ful prevely,
With hire face ywympled subtilly.
For al hire frendes, for to save hire trouthe,
She hath forsake; allas, and that is routhe,
That ever woman wolde be so trewe,
To trusten man, but she the bet hym knewe!
And to the tree she gooth a ful goode paas,
For love made hir so hardy in this caas;
And by the welle adoune she gan hir dresse.
Allas, than commeth a wild leonesse
Out of the woode, withouten more arreste,
With blody mouth of strangelynge of a beste,
To drynken of the welle ther as she sat.
And whanne that Tesbe had espyed that,
She ryst hire up, with a ful drery herte,
And in a cave, with dredful foot she sterte,
For by the moone she saugh yt wel withalle.
And as she ranne, hir wympel leet she falle,
And tooke noon hede, so soore she was awhaped,

795. *seigh*, saw.
797. *ywympled*, past part., veiled.
801. *but*, unless.
804. *dresse*, address.
810. *ryst*, 3d pers. sing. pres. tense of *ryse*, riseth.
811. *dredful*, used subjectively, "Now that which causes dread, but once that which felt it."—Trench's *Select Glossary*.

> "And til a grove ther faste besyde
> With *dredful* foot than stalketh Palamon." C. T. 1481.
> "With *dredful* hert and with ful humble cheere." C. T. 11621.

Chaucer uses the word in two places in the C. T. objectively:—

> "How dorst he loke upon thyn *dredful* face?" 5357.
> "Allas! fortune! sche that whilom was
> *Dredful* to kinges and to emperoures." 15854.

813. *wympel*, veil.
814 *awhaped*, bewildered, stupefied.

And eke so glad that she was escaped;
And ther she sytte, and darketh wonder stille.
Whan that this lyonesse hath dronke hir fille,
Aboute the welle gan she for to wynde,
And ryght anoon the wympel gan she fynde,
And with her bloody mouth it al to-rente.

816. *darketh*: The printed editions read *lurketh*, but as the reading of the Fairfax MS., which is given in the text, is supported by MS. Arch. Seld., B. 24, it is retained. *To darke*, or dirke appears from this place, to be a verb, meaning, to remain in the dark, whence, probably, the poetical word *darkling*, used by Milton.—*Bell.*

——— "As the wakeful bird
Sings *darkling*, and in shadiest covert hid,
Tunes her nocturnal note." *Paradise Lost*, iii. 39.

"O, wilt thou *darkling* leave me? do not so."
Midsummer Night's Dream, A. 2, S. 3.

"O, thou sun,
Burn the great sphere thou mov'st in!—*darkling* stand
The varying shore o' the world."
Antony and Cleopatra, A. 4, S. 13.

"So, out went the candle and we were left *darkling*." *King Lear*, A. 1, S. 4.

"On *darkling* man in pure effulgence shine." *Johnson.*

819. *wympel*, veil.

820. *it al to-rente*, tore it all to pieces; *to-*, prefixed in composition to verbs of Anglo-Saxon origin, is generally augmentative, and imparts the idea of destruction or deterioration. It is usually, as here, preceded by *al*. *be-* is now used in stead, but it has less force.

For examples in the Canterbury Tales, see v. 2611, 2613, 2693, 2759, 3916, 4275, 4850, 4857, 5264, 5859, 7551, 8448, 8888, 12563, 12835, 13517, 13889, 14124, 15511, 15747, 16097. Its use is frequent in Gower's *Confessio Amantis*, and still more so in *La Mort d'Arthure*. Its latest occurrence is perhaps in Milton's *Comus*, v. 380:—

"And Wisdom's self
Oft seeks to sweet retired solitude;
Where, with her best nurse, Contemplation,
She plumes her feathers, and lets grow her wings,
That in the various bustle of resort
Were all *to-ruffled*, and sometimes impaired."

Whan this was done, no lenger she ne stent,
But to the woode hire wey then hath she nome.
And at the laste this Piramus ys come,
But al to long, allas, at home was hee!
The moone shoone, men myghte wel ysee,
And in his wey, as that he come ful faste,
Hise eighen to the grounde adoune he caste;
And in the sonde as he behelde adoune,
He seigh the steppes broode of a lyoune;
And in his herte he sodeynly agroos,
And pale he wex, therwith his heer aroos,
And nere he come, and founde the wimpel torne.
'Allas,' quod he, 'the day that I was borne!
This oo nyghte wol us lovers boothe slee!
How shulde I axen mercy of Tesbee,
Whanne I am he that have yow slayne, allas?
My byddyng hath yow slayne in this caas!
Allas, to bidde a woman goon by nyghte
In place thereas a peril fallen myghte!
And I so slowe! allas, I ne hadde bee
Here in this place, a furlong wey or yee!
Now what lyon that be in this foreste,
My body mote rente, or what beste
That wild is, gnawen mote he now myn herte!'
And with that worde he to the wympel sterte,

821. *stent*, delayed, tarried.
822. *nome*, past part. of *nime*, taken.
827. *eighen*, pl. of *eye*. The plural ending *en* of many nouns in early and a few in modern English, is a softening of *an*, the Anglo-Saxon plural ending of nouns of the second declension.
829. *seigh*, saw.
830. *agroos*, past tense of *agrise*, shuddered, trembled.
831. *wex*, past tense sing. of *wexe*, grew;—*heer*, hair.
834. *oo*, one;—*slee*, slay.
841. *or*, for *er*, before.
842. *what*, for whatsoever.
845. *sterte*, sprang.

And kist it oft, and wept on it ful sore;
And seyde, 'Wympel, allas! ther nys no more,
But thou shalt feele as wel the blode of me,
As thou hast felt the bledynge of Tesbe.'
And with that worde he smot hym to the herte;
The blood out of the wounde as broode sterte,
As water, whanne the conduyte broken ys.
Now Tesbe, which that wyste nat this,
But syttyng in hire drede, she thoghte thus:—
'Yf it so falle that my Piramus
Be comen hider, and may me nat fynde,
He may me holden fals, and eke unkynde.'
And oute she comth, and after hym gan espyen,
Booth with hire herte, and with hire eighen;
And thoghte, 'I wol him tellen of my drede,
Booth of the lyonesse and al my dede.'
And at the laste hire love than hath she founde,
Betynge with his helis on the grounde,
Al blody; and therewithal abak she sterte,
And lyke the wawes quappe gan hir herte,

846. This line is omitted in the Fairfax MS.; it is supplied from Arch. Seld. B. 24.—*Bell.*

847. *nys*, is not.

850. *smot*, past tense sing. of *smite*, smote.

851. *broode*, lit., broadly, i. e., copiously.

852. *As water, whanne the conduyte broken ys:* This is Ovid's comparison:—

"Cruor emicat alte;
Non aliter, quam cum vitiato fistula plumbo,
Scinditur, et, tenues stridente foramine longe
Ejaculatur aquas; atque ictibus aëra rumpit.
Met. iv., 121—124.

853. *wyste nat*, knew not.

856. *hider*, hither; *th* is a softening of the *d*.

859. A beautiful verse;—*eighen*, eyes. See note on *eighen*, v. 827.

863. *helis*, heels.

865. *wawes*, waves;—*quappe*, to tremble, to quake.

And pale as boxe she wax, and in a throwe
Avised hir, and gan hym wel to knowe,
That it was Piramus, hire herte dere.
  Who koude write whiche a dedely chere
Hath Tesbe now? and how hire heere she rente? 870
And how she gan hir selve to turmente?
And how she lyth and swowneth on the grounde?
And how she wepe of teres ful his wounde?
How medeleth she his blood with hir compleynte?
How with his blood hir selven gan she peynte? 875
How clippeth she the dede corps? allas!
How dooth this woful Tesbe in this cas?
How kysseth she his frosty mouthe so colde?
'Who hath doon this? and who hath ben so bolde
To sleen my leefe? o speke Piramus! 880
I am thy Tesbe, that thee calleth thus!'
And therwithal she lyfteth up his heed.
  This woful man that was nat fully deed,
Whanne that he herd the name of Tesbe crien,
On hire he caste his hevy dedely eyen, 885
And doune agayn, and yeldeth up the gooste.
  Tesbe rist uppe, withouten noyse or booste,
And saugh hir wympel and his empty shethe,

864—866. These verses are translated almost literally from Ovid:—

"retroque pedem tulit: oraque buxo
Pallidiora gerens, exhorruit æquoris instar,
Quod fremit, exiguâ cum summum stringitur aurâ."
Met. iv., 134—

866. *throwe*, a turn, a while; *in a throwe*, for a while.

869. *whiche*, what;—*chere*, countenance.

874. *medeleth*, mingleth.

876. *clippeth*, embraceth; *dede corps*;—see note, v. 677.

880. *my leefe*, my beloved.

887. *rist*, past tense, sing., *rose*;—*booste*, a speaking aloud; for an adverbial use of the word *boost*, in the sense of *aloud*, see C. T. 3999.

And eke his swerde, that him hath doon to dethe.
Than spak she thus:—'Thys woful hande,' quod she,
'Ys strong ynogh in swiche a werke to me;
For love shal me yeve strengthe and hardynesse,
To make my wounde large ynogh, I gesse.
I wol the folowen deede, and I wol be
Felawe, and cause eke of thy deeth,' quod she.
'And thogh that nothing save the deth only,
Myghte the fro me departe trewely,
Thou shal noo more now departe from me
Than fro the deth, for I wol goo with the.
'And now ye wrecched jelouse faders oure,
We that weren whylome children youre,
We prayen yow, withouten more envye,
That in oo grave we moten lye,
Syn love hath us broght this pitouse ende.
And ryghtwis God to every lover sende,
That loveth trewely, moore prosperite
Than ever hadde Piramus and Tesbè.
And let noo gentile woman hire assure,
To putten hire in swiche an aventure.
But God forbede but a woman kan
Ben as trewe and lovynge as a man,
And for my parte I shal anoon it kythe.'
And with that worde his swerde she tooke swithe,
That warme was of hire loves blood, and hoote,
And to the herte she hire selven smoote.
And thus are Tesbe and Piramus agoo.
Of trewe men I fynde but fewe moo
In al my bookes, save this Piramus,
And therfore have I spoken of hym thus.

892. *yeve*, give.
905. *ryghtwis*, righteous.
912. *kythe*, show, make known.
913. *swithe*, quickly.
916. *agoo*, for *ygoo*, past part. gone.

For yt is deyntee to us men to fynde
A man that kan in love be trewe and kynde.
Here may ye seen, what lover so he be,
A woman dar and kan as wel as he.

EXPLICIT LEGENDA TESBE.

INCIPIT LEGENDA DIDONIS, CARTHAGINIS REGINE.

GLORIE and honour, Virgile Mantuan,
Be to thy name! and I shal as I kan
Folowe thy lanterne as thou goste byforne,
How Eneas to Dido was forsworne,
In thyne Eneyde. And of Naso wol I take
The tenour and the grete effectes make.
Whanne Troy broght was to destruccion
By Grekes sleight, and namely by Synon,
Feynyng the hors offred unto Minerve,
Thurgh which that many a Trojan moste sterve,
And Ector had after his deeth appered;
And fire so woode, it myghte nat been stered,
In al the noble tour of Ylion,
That of the citee was the cheef dungeon;

920. *deyntee*, of value, serviceable.

Explicit legenda Tesbe: Here endeth the Legend of Thisbe.

Incipit legenda Didonis, Carthaginis Regine: Here beginneth the Legend of Dido, Queen of Carthage. This legend is taken from Virgil's *Æneid*, and Ovid's *Heroides*, epist. vii.

931. *Synon;* the treachery of Sinon and the consequent destruction of Troy, are related in the 2d book of the *Æneid*.

933. *sterve*, die; see note on *sterve*, v. 605.

935. *woode*, mad, furious, raging; see note on *woode*, v. 624; *stered*, controlled, quelled.

And al the countree was so lowe ybroghte,
And Priamus the kyng fordoon and noghte;
And Eneas was charged by Venus
To fleen away; he tooke Ascanius
That was his sone, in his ryght hande and fledde,
And on his bakke he baar, and with him ledde
His olde fader, cleped Anchises;
And by the wey his wyfe Creusa he lees,
And mochel sorwe hadde he in his mynde,
Er that he koude his felawshippe fynde.
But at the last, whanne he hadde hem founde,
He made him redy in a certeyn stounde,
And to the see ful faste he gan him hye,
And sayleth forth with al his companye
Towarde Ytayle, as wolde destanee.
But of his aventures in the see,
Nys nat to purpos for to speke of here,
For it acordeth nat to my matere.
But as I seyde, of hym and of Dydo
Shal be my tale, til that I have do.
So long he saylled in the salte see,
Til in Lybye unneth arryved he,
So was he with the tempest al to-shake.
And whanne that he the havene had ytake,

939. *fordoon*, past part. of *fordo*, undone, ruined;—*and noghte*, and brought to nought.

945. *lees*, past tense of *lese*, lost.

946. *mochel*, much, great.

949. *stounde*, a short space of time, a moment;—*a stounde*, awhile:—

> "Blisse of the briddes broughte me a-slepe,
> And under a lynde upon a launde lened I *a stounde*,
> To lythe the layes tho lovely foweles made."
>
> *Piers Ploughman*, v. 5029.

959. *unneth*, lit., uneasily, i. e., with difficulty.

960. *al to-shake*, shattered to pieces; see note on *al to-rente*, 820.

961. *ytake*, past part. of *take*, taken, reached.

He had a knyghte was called Achates,
And him of al his felawshippe he ches
To goon with him, the contree for tespye.
He tooke with him na more companye,
But forth they goon, and lafte hise shippes ride,
His fere and he, withouten any guyde.
So longe he walketh in this wildernesse,
Til at the last he mette an hunteresse,
A bowe in hande, and arwes hadde she;
Hire clothes knytte were unto the knee.
But she was yit the fairest creature
That ever was yformed by nature;
And Eneas and Achates she grette,
And thus she to hem spak whanne she hem mette.
'Sawe ye,' quod she, 'as ye han walked wide,
Any of my sustren walke yow besyde,
With any wilde boor or other beste,
That they han hunted to in this foreste,
Ytukked up, with arwes in her cas?'
'Nay soothly, lady!' quod this Eneas;
'But by thy beaute, as yt thynketh me,
Thou myghtest never erthely woman be,
But Phebus suster artow, as I gesse.
And yf so be that thou be a goddesse,
Have mercy on oure labour and oure woo.'
'I nam no goddesse soothely,' quod she thoo;

963. *ches*, past tense sing. of *chese*, chose.

964. *tespye*, to espy; the particle *to* is often thus incorporated with verbs beginning with a vowel.

966. *lafte*, past tense pl. of *leve*, left.

967. *fere*, companion.

974. *grette*, past tense of *grete*, greeted, saluted.

980. *ytukked*, past part. of *tukke*, tucked.

982. *yt thynketh me*, it seems to me; same as *methynketh*; see note on *hem thoghte*, v. 134.

984. *artow*, art thou.

987. *nam*, contraction of *ne am*, am not;—*thoo*, then.

'For maydens walken in this contree here,
With arwes and with bowe, in this manere.
This is the regne of Libie ther ye been,
Of which that Dido lady is and queene.'
And shortly tolde al the occasion
Why Dido come into that region,
Of which as now me lusteth nat to ryme;
It nedeth nat, it nere but los of tyme.
For this is al and somme; it was Venus
His owene moder, that spak with him thus;
And to Cartage she bad he sholde him dighte
And wanysshed anoon out of his sighte.
I koude folwe worde for worde Virgile,
But it wolde lasten al to longe while.
This noble queene, that cleped was Dido,
That whylom was the wife of Sicheo,
That fairer was than the bryghte sonne,
This noble toune of Cartage hath begonne;
In which she regneth in so grete honoure,
That she was holde of alle quenes floure,
Of gentillesse, of fredome, of beautee,
That wel was him that myght her oones see.
Of kynges and of lordes so desired,
That al the worlde hire beaute hadde yfired,
She stoode so wel in every wyghtes grace.
Whanne Eneas was come unto that place,

990. *regne*, kingdom;—*ther*, where.

994. *me lusteth nat*, it pleaseth me not.

995. *it nedeth nat*, it is not necessary;—*nere*, ne were, were not, would be.

996. *this is al and somme*, this is the whole matter in general and in particular.

998. *dighte*, dress, address.

1007. *was holde of alle quenes floure*, was held or regarded as the flower of all queens.

1009. *him*, dative case; *wel was him*, well was it for him;—*oones*, once.

Unto the maistre temple of al the toune,
Ther Dido was in hir devocioun,
Ful prively his wey than hath he nome.
Whanne he was in the large temple come,
I kannat seye if that hit be possible,
But Venus hadde him maked invisible;
Thus seyth the booke, withouten any les.
And whanne this Eneas and Achates
Hadden in the temple ben over alle,
Thanne founde they depeynted on a walle,
How Troy and al the londe destruied was.
'Allas, that I was borne!' quod Eneas.
'Thurghout the worlde our shame is kid so wide
Now it is peynted upon every side.
We that weren in prosperitee,
Be now disclaundred, and in swiche degre,
No lenger for to lyven I ne kepe.'
And with that worde he braste out for to wepe
So tendirly that routhe yt was to seene.
This fresshe lady, of the citee queene,

1014. *maistre temple*, chief temple. So *maister streete*, the main or principal street. "Thurghout the cité, by the *maister streete*." C. T., 2904: *maister tour*, principal tour:

"And som of hem wondred on the mirrour,
That born was up into the maister tour."—C. T. 10540.

1015. *ther*, where.

1016. *nome*, past part. of *nime*, taken.

1020. *les*, leasing, lying;—*withouten any les*, without any lying, truly.

1026. *kid*, past part. of *kithe*, made known, spread abroad.

1030. *kepe*, care; more frequently used as a noun, with *take:*

"Of nyce conscience took he no keep."—C. T. 400.

i. e., he took no care, regarded not.

"What schuld I take *keep* hem for to please,
But it were for my profyt, or myn ease?"—C. T. 5795.

"'Good men,' say I, 'tak of my wordes keep.'"—C. T. 13767.

i. e., take care of, give attention to, my words.

Stoode in the temple, in hire estat royalle,
So richely, and eke so faire withalle,
So yonge, so lusty, with hire eighen glade,
That yf that God that hevene and erthe made,
Wolde han a love, for beaute and goodenesse,
And womanhede, and trouthe, and semelynesse,
Whom sholde he loven but this lady swete?
There nys no woman to him halfe so mete.
Fortune, that hath the worlde in governaunce,
Hath sodeynly brought in so newe a chaunce,
That never was there yit so fremed a cas.
For all the companye of Eneas,
Which that he wend han loren in the see,
Aryved ys noght fer fro that citee.
For which the grettist of his lordes, some
By aventure ben to the citee come
Unto that same temple for to seke
The queene, and of hire socour hire beseke;
Swiche renowne was ther spronge of hir goodnesse.
And whanne they hadde tolde al hire distresse,
And al hir tempeste and hire harde cas,
Unto the queene appered Eneas,
And openly beknew that it was he.

1041. *mete*, meet, fitting, suitable, proper.

1044. *fremed*, foreign, strange. Ger. *fremd*.

> "A faukoun peregryn than semed sche
> Of *fremde* loud.—C. T. 10743.
>
> "And seyen he was a nygard
> That no good myghte aspare
> To frend ne to *fremmed*,
> The fend have his soule!"—*Piers Ploughman*, 9900.

Here the word is used as a noun, meaning *stranger*.

The last occurrence perhaps of the word is in Spenser's *Shepheard's Calender*, April, v. 28:—

> "So now his friend is chaunged for a *frenne*;"

where the poet plays upon the words *friend* and *frenne*.

1046. *wend han loren*, supposed to have been lost.

1056. *beknew*, past tense of *beknowe*, acknowledged, confessed.

Who had joye thanne, but his meinee,
That hadden founde hire lord, hire governour?
The queene sawgh they dide him swich honour,
And had herde ofte of Eneas er thoo,
And in hire herte hadde routhe and woo,
That ever swiche a noble man as hee
Shal ben disherited in swiche degree.
And sawgh the man, that he was lyke a knyghte,
And suffisaunt of persone and of myghte,
And lyke to ben a verray gentilman.
And wel hys wordes he besette kan,
And hadde a noble visage for the noones,
And formed wel of brawnes and of boones;
And after Venus hadde swiche fairenesse,
That no man myghte be halfe so faire I gesse,
And wel a lord him semed for to bee.
And for he was a straunger, somewhat shee
Lyked him the bette, as God do boote,
To somme folke often newe thinge is swoote.
Anoon hire herte hath pitee of his woo,
And with pitee, love come alsoo;
And thus for pitee and for gentillesse,
Refresshed mote he ben of his distresse.
She seyde, certes, that she sory was,
That he hath had swiche peril and swiche cas;

1057. *meinee*, spelled also *meisne*, *meigne*, *meyne*, *meyny*; attendants, followers; a company; sometimes an army; from the old French *mesgnée* or *mesnie*, a household, a family, whence the English *menial*. See. C. T. 4379, 7627, 7738, 10310, 10705, 14459, 14731, 15828, 16104, 16880, 17160, 17163. For Spenser's use of the word, which he spells *many*, see his *Shepheard's Calender*, May, v. 23, *Daphnaida*, 326, *Faerie Queene*, 1, 12, 9; 3, 9, 11; 3, 12, 23; 4, 12, 18; 5, 11, 3. Trench is certainly wrong in regarding our present word *many* as the same word, as he is in his explanation of *many a*. See his *English Language, Past and Present*.

1067. *besette*, employ.

1068. *for the noones*; see note on *for the nones*, v. 295.

1081. *cas*, misfortune, like the Lat. *casus*.

And in hire frendely speche, in this manere
She to him spak, and seyde as ye may here.
'Be ye nat Venus sonne and Anchises?
In good fayth, all the worshippe and encres
That I may goodly doon yow, ye shal have;
Youre shippes and your meyne shal I save.'
And many a gentil worde she spak him too,
And commaunded hire messageres goo
The same day, withouten any faylle,
Hys shippes for to seke and hem vitaylle.
Ful many a beeste she to the shippes sente,
And with the wyne she gan hem to presente,
And to hire royalle paleys she hire spedde,
And Eneas alwey with hire she ledde.
What nedeth yow the feste to discryve?
He never better at ese was his lyve.
Ful was the feste of deyntees and richesse,
Of instrumentes, of songe, and of gladnesse,
And many an amorouse lokyng and devys.
This Eneas is comen to Paradys
Out of the swolwe of helle; and thus in joye
Remembreth him of his estaat in Troye.
To dauncyng chambres ful of paremente,
Of riche beddes, and of pavements,

1087. *meyne*, company; see note on *meinee*, v. 1057.

1102. *swolwe*, whirlpool.

1105. *paremente*, adornings; "*chambre de parement* is translated by Cotgrave, the presence-chamber; and *Lit de Parement*, a bed of state. *Paremente* originally signified all sorts of ornamental furniture, or clothes, from *parer*, Fr. to adorn. . . . The Italians have the same expression. Ist. di Conc. Trident., lib. iii.: Il Pontefice, ritornato alla *camera de' paramenti* co' Cardinali."—*Tyrwhitt.*

"Lordes in *paramentes* on her coursers."—C. T. 2503.

i. e., robes of state.

"Biforn him goth ful lowde menstralcye,
Til he cam to his *chambre of paremente.*"—C. T. 10583.

i. e., presence chamber.

This Eneas is ladde after the meete.
And with the queene whanne that she hadde seete,
And spices parted, and the wyne agoon,
Unto hyse chambres was he lad anoon
To take his ese, and for to have his reste
With al his folke, to doon what so hem leste.
Ther nas coursere wel ybridled noon,
Ne stede for the justyng wel to goon,
Ne large palfrey, esye for the noones,
Ne juwel frette ful of riche stoones,
Ne sakkes ful of gold, of large wyght,
Ne rubee noon that shyneth by nyghte,
Ne gentil hawteyn faukone heroneer,

1110. *and spices parted, and the wyne agoon:* This is an allusion to the custom of serving wine to the guests immediately before going to bed. It was mixed with spices, and called in the French romances, *vin du coucher*, for which an officer, called *Espicier*, was appointed in the old royal household of France.

> And therupon the wyn was fet anoon;
> We dronken, and to reste wente echoon,
> Withouten any lengere taryinge.—C. T., 821.
>
> To wyn anone, and whan so that ye lyst,
> Go we to slepe, I trow it is the best.
> *Troylus and Cryseyde*, lib. iii. St. 96.

Froissart says, among the delights of his youth, that he was happy to taste "au couchier, pour mieulx dormir, especes, clairet, et rocelle." See note on *pyment*, in Warton's *Hist. of Eng. Poetry*, v. i., p. 178, ed. of 1840.

1111. *what so hem leste*, whatsoever pleaseth them, whatever they please; here *leste* is used, as it sometimes is, as a personal verb.

1112. *nas*, ne was, was not.

1114. *for the noones*, see note on *for the nones*, v. 295.

1115. *frette*, past part., fraught, filled.

1118. *No gentil hawteyn faukone heroneer:* The falcon is called *hawteyn* (high, haughty), from its lofty flight, and *heroneer*, from its being trained to fly only at the heron.

> "A faukoun peregryn than semed sche
> Of fremde lond."—C. T. 10742.

"This species of falcon is thus described in the *Tresor de Brunet*

Ne hound for hert, or wilde boor, or deer,
Ne coup of golde, with floryns newe ybette,
That in the londe of Lybye may ben gette,
That Dido ne hath hit Eneas ysente;
And all is payed, what that he hath spente.
Thus kan this honorable queene hir gestes calle,
As she that kan in fredome passen all.
  Eneas soothly eke, withouten les,
Hath sent to his shippe by Achates
After his sone, and after ryche thynges,
Booth cepter, clothes, broches, and eke rynges;
Somme for to were, and somme for to presente
To hire, that all thise noble thinges him sente;

Latin, p. i. ch. *Des Faucons*, MS. *Reg.* 19, c. x. 'La seconde lignie est *faucons*, que hom apele *pelerins*, par ce que nus ne trove son ni. Ains est pris autresi come en *pelerinage*, et est mult legiers a norrir, et *mult cortois*, et vaillans, et de bone maniere.' "—*Tyrwhitt.*

> "The *gentle faucon*, that with his fete distreineth
> The kinges hand."—*The Assembly of Foules*, v. 337.

"The gentle falcon is the *falco peregrinus* [described in the passage quoted by Tyrwhitt], one of the most esteemed of the long-winged hawks, and beautifully described as distreining the King's hand with its foot, because carried by persons of the highest rank, and petted by them even on occasions of ceremony. Thus Sir Walter Scott, *Hist. of Scotland*, vol. i., relates that Mary of Guise, the Queen Regent, making some unpalatable request of the Earl of Angus, he answered her, as if speaking to a hawk which he *held on his wrist, and was feeding at the time*, 'The devil,' said he, 'is in the greedy gled (kite). Will she never be full?' "—*Bell.*

1124. *gestes*, guests.

1125. *fredome*, frankness, generosity.

> "Trouthe and honour, *fredom* and curtesie."—C. T. 46.
> "flour of bachilerie,
> As wel in *fredom*, as in chivalrie."—C. T. 17058.

1126. *withouten les*; see note on *withouten any les*, v. 1020.

And bad hys sone how that he sholde make
The presentynge, and to the queene it take.
  Repeyred is this Achates agayne,
And Eneas ful blysful is and fayne,
To seene his yonge sone Ascanius.
For to him yt was reported thus,
That Cupido, that is the god of love,
At prayere of his moder hye above,
Hadde the likenesse of the childe ytake,
This noble queene enamoured to make
On Eneas. But of that scripture
Be as be may, I make of yt no cure.
But sooth is this, the queen hath made swich chere
Unto this child that wonder is to here;
And of the present that his fader sente,
She thanked him ful ofte in goode entente.
  Thus is this queene in pleasaunce and joye,
With al thise newe lusty folke of Troy.

1133. *take*, to give over or deliver anything to another.

"He *took* me certain gold, that wot I wel."—C. T. 14815.

And to a bisschope, and to his constable eeke,
He *took* his wyf to kepe, whan he is goon
To Scotland-ward, his foomen for to seeke.—C. T. 5137.

"Therewith sir Tor alighted and *tooke* the dwarfe his speare."
La Mort d'Arthure, v. 1, chap. 54.

"Now bring me the shield that I *tooke* you when ye went into the battaile against King Tollome."—*La Mort d'Arthure*, v. 3, chap. 39.

"A Knight he cleped by his name
And *toke* him as by way of fonde
A naked swerde to bere on hand."
Gower's *Confessio Amantis*, lib. 3, sect. 1.

And whan he had it thries radde
To open a buist [box] she him badde,
That she there *toke* him in present.
Gower's *Confessio Amantis*, lib. 5, sect. 4.

1134. *repeyred*, returned.

1135. *fayne*, glad.

1143. *cure*, care; Lat. *cura*.

1144. *chere*, entertainment

And of the dedes hath she moore enquered
Of Eneas, and all the story lered
Of Troye; and al the longe day they twey
Entendeden for to speke and for to pley.
Of which ther gan to breden swich a fire,
That sely Dido hath now swich desire
With Eneas hire newe geste to deele,
That she loste hire hewe and eke hire heele.
Now to theffect, now to the fruyt of al,
Why I have tolde this storye, and tellen shal.
Thus I begynne:—It fil upon a nyghte,
Whanne that the moon upreysed had hire lyghte,
This noble queene unto hire reste wente.
She siketh soore, and ganne hire selfe turmente;
She waketh, walwithe, maketh many a brayde,
As doone thyse loveres, as I have herde sayde;
And at the laste, unto hire suster Anne
She made hire mone, and ryght thus spak she thanne.
'Now dere suster myn, what may it be
That me agasteth in my dreme?' quod she.
'This ilke new Trojane is so in my thoghte,
For that me thinketh he is so wel iwroughte,

1151. *lered*, learned.

1153. *entendeden*, attend.

1155. *sely*, simple, innocent, unsophisticated.

"'Silly' (the same word as the German 'selig'), has successively meant, (1) blessed, (2) innocent, (3) harmless, (4) weakly foolish."—Trench's *Select Glossary*, q. v.

See, also, Spenser's *Faerie Queene*, 1, 1, 30; 1, 6, 35; 3, 7, 8; 3, 8, 27; 3, 10, 25; 6, 11, 12; 6, 11, 27.

1157. *heele*, health.

1158. *theffect*, the effect, the main matter in hand.

1160. *fil*, past tense of *falle*, fell.

1163. *siketh*, sigheth.

1164. *walwithe*, rolls or tosses about;—*brayde*, start.

1169. *agasteth*, terrifies.

1170. *ilke*, same.

1171. *me thinketh*, it seems to me;—*iwroughte*, formed.

And eke so likly to ben a man,
And therwithal so mykel good he kan,
That al my love and lyf lyth in his cure.
Have ye nat herde hym telle his aventure?
Now certes, Anne, yif that ye rede me,
I wil fayne to him ywedded be;'
(This is theffect; what sholde I more seyne?)
'In him lith alle, to doo me lyve or deyne.'
Hire suster Anne, as she that kouth hire goode,
Seyde as hire thoghte, and somedel yt withstoode.
But herof was so longe a sermonynge,
Yt were to longe to make rehersynge.
But, finally, yt may nat be withstonde;
Love wol love, for no wyght wol yt wonde.
The dawenyng upryst oute of the see,
This amorouse queene chargeth hire meynee
The nettes dresse, and speres broode and kene;
An huntynge wol this lusty fresshe queene,
So priketh hire this newe joly woo.

1172. *And eke so likly to ben a man;* i. e., And eke to be so likely a man;—*likly*, that may be liked, pleasing, agreeable.

1173. *mykel*, much.

1174. *cure*, care.

1176. *rede*, advise, counsel.

1177. *fayne*, gladly.

1178. *theffect*, the sum and substance.

1179. *to doo*, to make, or cause.

1180. *kouth*, past tense of *conne*, knew.

1185. *wonde*, A. S. *wandian*, to desist through fear; *for no wyght wol yt wonde*, it will not desist for any body.

> "For whan he seeth that he may win,
> He *wondeth* for no cursednesse,
> That he ne breketh the holinesse
> And doth to God no reverence."
> Gower's *Confessio Amantis*, lib. 5, sect. 12.

1187. *meynee*, attendants; see note on *meinee*, v. 1057.

1188. *dresse*, to prepare, make ready.

1189. *An*, for *on*.

To hors is al hire lusty folke ygoo;
Unto the courte the houndes ben ybroughte,
And up on coursere, swyfte as any thoughte,
Hire yonge knyghtes heven al aboute,
And of hire women eke an huge route.
Upon a thikke palfrey, paper white,
With sadel rede, embrouded with delyte,
Of golde the barres, up enbosed heighe,
Sitte Dido, al in golde and perrey wreigh.
And she is faire as is the bryghte morwe,
That heeleth seke folkes of nyghtes sorwe.
Upon a coursere, startlyng as the fire,
Men myghte turne him with a lytel wire,
Sitte Eneas, lyke Phebus to devyse,
So was he fressh arrayed in hys wyse.
The fomy bridel, with the bitte of golde,
Governeth he ryght as himselfe hathe wolde.
And foorth this noble queene, this lady ride
On huntyng, with this Trojan by hire syde.

1194. *heven*, rise, mount.

1198. *barres*, stripes;—*enbosed*, raised.

1199. *perrey*, gems, precious stones. Fr. *pierrerie; pierre*, a stone;—*wreigh*, wrought.

1204. *devyse*, to relate; *lyke Phebus to devyse*, worthy to be described as a Phœbus, in his appearance.

1207. *wolde*, past part. of *wille*, willed, wished. "Then said Merlin to Balin, 'Thou hast done thy selfe great hurt, because thou did not save this lady that slew her selfe, that might have saved her if thou *had would*.'"—*La Mort d'Arthure*, v. 1, c. 33. "He beate mee and my fellowes, and might have slaine us if hee *had would*."—*Id.* v. 3, c. 119. "Wit yee well, faire damosell, that I might have beene married and [i. e., if] I *had would*."—*Id.* v. 3, c. 123.

1209. *on huntyng;* this is the original form of *a-hunting*, the particle *a-* being a corruption of the prep. *on*. So *a-maying* was originally *on maying*. "Shee [Guenever] gave them warning, that early in the morning shee should ride *on maying* into woods and fields beside Westminster . . . . So on the morrow they tooke their horses, and rode *on maying* with the queene in great joy and delight."—*La Mort d'Arthure*, v. 3, c. 129.

The heerde of hertes founden ys anoon,
With 'Hay! goo bet! prike thou! lat goon, lat goon!
Why nyl the lyoun comen, or the bere,
That I might hym ones meten with this spere?'
Thus seyne thise yonge folke, and up they kylle
The wilde hertes, and han hem at hire wille.
Amonges al this, to romblen gan the hevene;
The thonder rored with a grisly stevene;
Doune come the rayne, with haile and sleet so faste,
With hevenes fire, that ys so sore agaste
This noble queene, and also hire meynee,
That yche of hem was glad awey to flee;
And shortly, fro the tempest hire to save,
She fled hire selfe into a lytel cave,
And with hire went this Eneas alsoo.
I not with hem if ther went any moo;
The auctour maketh of hit no mencioun.
And here beganne the depe affeccioun
Betwix hem two; this was the first morwe
Of hire gladnesse, and gynnynge of hire sorwe.
For there hath Eneas yknyled soo,
And tolde hire al his herte and al his woo;
And sworne so depe to hire to be trewe
For wele or woo, and chaunge for no newe,
And as a fals lover so wel kan pleyne,
That sely Dido rewed on his peyne,
And toke hym for housbonde, and became his wife
For evermor, while that hem laste lyfe.

1212. *nyl*, ne wyl, will not.

1217. *grisly*, literally, that which causes one to *agrise*, or shudder; dreadful;—*stevene*, sound.

1220. *meynee;* see note on *meinee*, v. 1057.

1225. *not*, a contraction of *ne wot*, know not.

1228. *morwe*, morning.

1229. *gynnynge*, beginning.

1230. *yknyled*, kneeled.

1235. *sely*, simple, unsuspicious; see note on *sely*, v. 1155.

1237. *hem*, dative case; while life should last *to them*.

And after this, whanne that the tempest stente,
With myrth, out as they come, home they wente.
The wikked fame up roos, and that anoon,
How Eneas hath with the queene ygoon
Into the cave, and demed as hem liste.
And whanne the kynge that Yarbas hight, hit wiste,
As he that had hire loved ever his lyf,
And wowed hire to have to hys wif,
Swiche sorowe as he hath maked, and suche chere,
Yt is a rewthe and pitee for to here.
But as in love alday it happeth soo,
That oon shal lawghen at anotheres woo;
Now lawghed Eneas, and is in joye,
And more riches than ever was in Troye.
O sely woman, ful of innocence,
Ful of pitee, of trouthe, and conscience,
What maked yow to men to trusten soo?
Have ye suche rewthe upon hire feyned woo,
And han suche olde ensaumples yow beforne?
Se ye nat al how they ben forsworne?
Where se ye oon that he ne hath lafte his leefe?
Or ben unkynde, or done hire some myscheefe?
Or pilled hire, or bosted of hys dede?
Ye may as wel hit seen as ye may rede.
Take hede now of this grete gentilman,
This Trojan, that so well hire plese kan,

1238. *stente*, ceased.
1242. *and demed as hem liste*, and judged as it pleased them.
1243. *hit wiste*, it knew; *wiste*, past tense of *wisse*, to know.
1245. *wowed*, wooed.
1248. *alday*, always; a translation of the Fr. *toujours*.
1252. *sely;* Chaucer's use of *sely* (silly) is well illustrated in this passage. See note on *sely*, v. 1155.
1254. *maked*, caused.
1256. *yow beforne*, before you.
1258. *leefe*, love; Ger. *liebe;—ne hath*, read *n'ath*.
1260. *pilled*, robbed; Fr. *piller*.

That feyneth him so trewe and obeysinge,
So gentil, and so privye of his doynge;
And kan so wel doon al his obeysaunce
To hire, at festes and at daunce;
And whanne she gooth to temple, and home agayne;
And fasten til he hath his lady seyne;
And beren in his devyses for hire sake
Wot I nat what; and songes wolde he make,
Justen, and doon of armes many thynges,
Send hire letters, tokens, brooches, and rynges.
Now herkneth how he shal his lady serve.
  Ther as he was in peril for to sterve
For hunger and for myscheef in the see,
And desolate, and fledde fro his countree,
And al his folke with tempeste al to-driven,
She hath hire body and eke hire reame yiven
Into his honde, theras she myghte have beene
Of other lande than of Cartage a queene,
And lyved in joy ynogh; what wolde ye more?
  This Eneas, that hath thus depe yswore,
Ys wery of his crafte withinne a throw;
The hoote erneste is all overblowe.
And prively he dooth his shippes dyghte,
And shapeth him to steele awey by nyghte.
  This Dido hath suspecion of this,
And thoughte wel that hit was al amys;

1264. *obeysinge*, pres. part., obedient. Chaucer also uses this word with its French ending :—

> "And *obeisaunt* ay redy to his hond,
> Were alle his liegis, bothe losse and more."—C. T. 7942.

1274. *herkneth*, imp. mood, pl.

1275. *sterve*, to die; see note on *sterve*, v. 605.

1278. *al to-driven;* see note on *al to-rente*, v. 820.

1279. *reame*, realm;—*yiven*, given.

1284. *throw*, a short space of time.

1285. *erneste*, zeal.

1286. *he dooth his shippes dyghte*, he causes his ships to be got ready.

1287. *shapeth him*, lays his plans.

For in his bede he lythe a nyghte and siketh,
She asketh him anoon what him mysliketh;
'My dere herte which that I love mooste?'
'Certes,' quod he, 'thys nyghte my fadres gooste
Hath in my slepe me so sore turmentede,
And eke Mercure his message hath presentede,
That nedes to the conqueste of Ytayle
My destany is soone for to sayle,
For whiche me thynketh, brosten ys myn herte.'
Therwith his fals teeres oute they sterte,
And taketh hire withinne his armes twoo.
'Ys that in ernest?' quod she; 'wol ye soo?
Have ye nat sworne to wif me to take?
Allas, what woman wol ye of me make?
I am a gentil woman, and a queene;
Ye wol nat fro your wyf thus foule fleene!
That I was borne allas! what shal I doo?'
To telle in short, this noble queene Dido
She seketh halwes, and doothe sacrifise;

1290. *siketh*, sigheth. 1291. *mysliketh*, displeases.

1296. *nedes*, needs, necessarily.

1298. *me thynketh*, it seems to me;—*brosten*, past part. of *breste*, burst.

1304. *gentil*, born of noble blood.

1308. *She seketh halwes*, i. e., she goes to the temples of the gods; *to seken halwes*, means properly, to go on pilgrimages; *halwes*, saints.

"Thanne longen folk to gon on pilgrimages,
And palmers for to seeken straunge strondes,
To ferne *halwes*, kouthe in sondry londes."—C. T. 14.

i. e., to foreign or distant *saints*, known in various lands.

"Who that buyldeth his hous al of salwes,
And priketh his blynde hors over the falwes,
And suffrith his wyf to go *seken halwes*,
Is worthy to be honged on the galwes."—C. T. 6239.

"'Now God,' quod he, 'and alle his *halwes* bright,
So wisly on my soule have mercy.'"—C. T. 5480.

"Goddes blessyng, and his modres also,
And alle *halwes*, have ye, sire chanoun!"—C. T. 13172.

She kneleth, crieth, that routhe is to devyse;
Conjureth him, and profereth him to bee
Hys thral, hys servaunt, in the lest degree.
She falleth him to foote, and swowneth there,
Disshevely with hire bryght gelte here,
And seyth, 'Have mercy! let me with you ryde;
These lordes, which that wonnen me besyde,
Wol me destroyen oonly for your sake.
And ye wol now me to wife take,
As ye han sworne, than wol I yive yow leve
To sleen me with your swerd now soone at eve,
For than shall I yet dien as youre wif.
I am with childe, and yive my childe his lyf!
Mercy lorde, have pitee in youre thoughte!'
But al this thing avayleth hire ryghte noughte,
And as a traytour forthe he gan to sayle
Towarde the large countree of Ytayle.
For on a nyghte sleping he let hire lye,
And staal awey upon his companye.
And thus hath he lefte Dido in woo and pyne,
And wedded there a lady highte Lavyne.
A clooth he lefte, and eke his swerde stondynge,
Whanne he fro Dido staale in slepynge,
Righte at hir beddes hed: so gan he hye,
Whanne that he staale awey to his navye.

so *halwed*, sanctified:—

> "Hir hous the chirch of seynt Cecily yit highte;
> Seynt Urban *halwed* it, as he wel mighte."—C. T. 12479.
>
> "*Hallowed* be thy name."—Lord's Prayer.

"Who will say of the verb 'to hallow' that it is now even obsolescent? and yet Wallis, two hundred years ago, observed, 'It has almost gone out of use' (fere desuevit)."—Trench, *On the English Language, Past and Present.*

1309. *devyse*, to relate.

1315. *wonnen*, dwell; more correctly spelled *wonen*.

1317. *And*, if.

1326—1327. This couplet is omitted in the printed editions.

Which clooth, whanne sely Dido gan awake,
She hath kyste ful ofte for hys sake;
And seyde, 'O swete clooth, while Jupiter hit leste,
Take my soule, unbynd me of this unreste,
I have fulfilled of fortune al the course.'
And thus, allas, withouten hys socourse,
Twenty tyme yswowned hath she thanne.
And whanne that she unto hire suster Anne
Compleyned had, of which I may not write,
So grete routhe I have hit for to endite,
And bad hire noryce and hire sustren goon
To feche fire, and other thinges anoon;
And seyde that she wolde sacrifie;
And whanne she myght hire tyme wel espye,
Upon the fire of sacrifice she sterte,
And with his swerde she roof hire to the herte.
But, as myn auctour seythe, yit thus she seyde,
Or she was hurte, beforne or she deide,
She wroot a letter anoon, that thus beganne.
'Ryghte so,' quod she, 'as the white swanne
Ayenst his deeth begynneth for to synge;
Ryghte so to yow I make my compleynynge,
Nat that I trowe to geten you agayne,
For wel I woot hit is al in vayne,
Syn that the goddys ben contrariouse to me.
But syn my name ys loste thurgh yow,' quod she,
'I may well leese a worde on yow, or letter,
Albeit I shall be never the better.
For thilke wynde that blew youre shippe away,
The same wynde hath blowe awey your fay.'

1334. *sely;* see note on *sely*, v. 1155.
1339. *socourse*, succour.
1349. *roof*, past tense of *rive*.
1351. *or*, ere.
1354. *ayenst*, against, towards, at the approach of.
1360. *leese*, lose.
1362. *thilke*, that same.
1363. *fay*, faith.

But who so wool al this letter have in mynde,
Rede Ovyde, and in him he shall hit fynde. 1365

EXPLICIT LEGENDA DIDONIS, MARTIRIS, CARTAGENIS REGINE.

INCIPIT LEGENDA YPSIPHILE ET MEDEE, MARTIRIS.

THOU roote of fals loveres, duke Jason!
Thou slye devourer, and confusyon
Of gentil wommen, gentil creatures!
Thou madest thy reclaymynge and thy lures
To ladies of thy staately aparaunce, 1370
And of thy wordes farsed with plesaunce,

1365. *Rede Ovyde: Heroides*, VII.

Explicit legenda Didonis, Martiris, Cartagenis regine: Here endeth the Legend of Dido, the martyr, Queen of Carthage.

Incipit Legenda Ypsiphile et Medee, Martiris: Here beginneth the Legend of Hypsipyle and Medea, Martyrs. This legend is taken from Ovid's *Metamorphoses*, VII., and *Heroides*, VI.

1369. *reclaymynge:* lit. calling back; a metaphor taken from falconry; *to reclaim* was to bring the hawk to the fist by the customary call; also, to tame, and train it for hawking.

"Another day he wil *par adventure*
Reclayme the, and bringe the to the lure."—C. T. 17004.

———— "my heart is wondrous light,
Since this same wayward girl is so reclaim'd."
Romeo and Juliet, A. 4, S. 3.

"And beauty, that the tyrant oft *reclaims*,
Shall to my flaming wrath be oil and flax."
2 Henry VI. A. 5, S. 2.

"Are not . . . lions, tigers, and bears *reclaimed* by good usage?"
L'Estrange.

1371. *farsed*, stuffed; Fr. *farcir;* Lat. *farcire.*

"His typet was ay *farsud* ful of knyfes."—C. T. 233.

And of thy feyned trouthe, and thy manere,
With thyne obeysaunce and humble chere,
And with thy countrefeted peyne and woo!
Ther other falsen oon, thou falseste twoo!
O, ofte swore thou that thou woldest deye
For love, whanne thou ne felteste maladeye,
Save foule delyte, which thou callest love!
If that I lyve, thy name shal be shove
In Englyssh, that thy sleighte shal be knowe;
Have at the, Jason! now thyn horn is blowe!
But certes, it is both routhe and woo,
That love with fals loveres werketh soo;
For they shalle have wel better and gretter chere
Thanne he that hath bought love ful dere,
Or had in armes many a blody box.
For ever as tender a capon eteth the fox,
Though he be fals, and hath the foule betrayed,
As shal the good man that therfor payed;
Allethof he have to the capon skille and ryghte,
The fals fox wil have his part at nyghte.
On Jason this ensample is wel yseene,
By Isiphile and Medea the queene.
In Tessalye, as Ovyde telleth us,
Ther was a knyghte that highte Pelleus,
That had a brother whiche that highte Eson.
And whanne for age he myghte unnethes gon,
He yaf to Pelleus the governyge
Of al his regne, and made him lorde and kynge.
Of whiche Eson this Jason geten was;
That in his tyme in al that land ther nas
Nat suche a famouse knyghte of gentilesse,

1375. *falsen*, falsify, deceive.

1379. *If that I lyve*, as I live, as sure as I live;—*shove*, shoved, pushed into notice.

1390. *allethof*, although.

1397. *unnethes*, scarcely.

1398. *yaf*, gave.

1400. *geten*, begotten.

Of fredome, of strengthe, and of lustynesse.
After his fader deeth he bar him soo,
That there nas noon that lyste ben his foo,
But dide him al honour and companye.
Of which this Pelleus hath grete envye,
Imagynynge that Jason myghte bee
Enhaunced so, and put in suche degree,
With love of lordes of his regioun,
That from hys regne he may be put adoun.
And in his witte a nyghte compassed he
How Jason myghte beste destroyed be,
Withoute sclaunder of his compassemente.
And at the laste he tooke avysemente,
To sende him into some fer countre,
There as this Jason may destroyed be.
This was hys witte, al made he to Jason
Grete chere of love and of affeccion,
For drede leste hys lordes hyt espyede.
So felle hyt so as fame renneth wide,
Ther was suche tidynge over alle, and suche los,
That in an ile that called was Colcos,
Beyonde Troye estewarde in the see,
That ther was a ram that men myghte see,
That had a flees of golde, that shoon so bryghte,
That no wher was ther suche another syghte,
But hit was kept alway with a dragoun,
And many other merveles up and doun;
And with twoo booles maked al of bras,
That spitten fire; and muche thinge ther was.
But this was eke the tale nathelees,
That who so wolde wynne thilke flees,
He moste booth, or he hit wynne myghte,

1403. *fredome*, generosity, liberality.

1422. *los*, lit., praise; deriv., fame, report.

1428. *with*, by. "*With*, in Chaucer's idiom, governs the ablative of the instrument like *by* in modern English."—*Bell.*

1430. *booles*, bulls.

1434. *or*, ere.

With the booles and the dragon fyghte;
And king Otes lorde was of that ile.
This Pelleus bethoughte upon this wile,
That he his nevywe Jason wolde enhorte,
To saylen to that londe, him to disporte.
And seyde, 'Neviwe, yf hyt myghte be,
That suche worshippe myghte falle the,
That thou this famouse tresor myghte wynne,
And brynge hit my regioun withinne,
It were to me grette plesaunce and honoure;
Thanne were I holde to quyte thy laboure,
And al the costes I wol my selfe make;
And chese what folke thou wilte wyth the take.
Let see nowe, darstow taken this viage?'
Jason was yonge, and lustie of corage,
And undertooke to doon this ilke emprise.
Anoon Argus his shippes gan devyse.
With Jason went the stronge Hercules,
And many another that he with him ches.
But who so axeth who is with him goon,
Let him rede Argonauticon,
For he wol telle a tale longe ynoughe.
Philoctetes anoon the sayle up droughe,
Whanne the wynde was good, and gan him hye
Out of his countree called Tessalye.
So longe he sayled in the salt see,
Til in the ile of Lemnos arryved he.

1445. *quyte*, to requite.

1448. *darstow*, darest thou;—*viage*, voyage, journey.

1451. *devyse*, to prepare, make ready.

1453. *ches*, chose.

1455. *Argonauticon;* the Argonautica is an unfinished heroic poem in 8 books, on the Argonautic expedition, by C. Valerius Flaccus, who lived in the time of Vespasian. The 8th book terminates abruptly at the point where Medea is urging Jason to make her the companion of his homeward journey.

1461. *Lemnos;* the MSS. read Leonon, evidently by mistake for Lemnos.—*Bell.*

Al be this nat rehersed of Guydo,
Yet seyth Ovyde in hys Epistoles so;
And of this ile lady was and queene,
The faire yonge Ypsiphile the shene,
That whilom Thoas doughter was, the kynge.
Ypsiphile was goon in hire pleynge,
And romynge on the clyves by the see.
Under a brake anoon espiede shee
Where lay the shippe that Jason gan arryve.
Of hire goodnesse adoun she sendeth blyve,
To weten, yf that any straunge wyghte
With tempest thider were yblow anyghte,
To doon hem socour; as was hire usaunce,
To forthren every wyghte, and done plesaunce
Of very bountee, and of curteysie.
This messagere adoun him gan to hye,
And founde Jason and Ercules also,
That in a cogge to londe were ygo,

1462. *Guydo;* Guido de Colonna, or de Colempnis, was a native of Messina, and lived about the end of the 13th century. His book is a continuous history of the Argonautic expedition, the siege of Thebes, and the Trojan war, in Latin prose.

1463. *Epistoles; Heroid.* Epist. VI.

1465. *shene*, beautiful; lit., bright, shining; Ger. *schön.*

——"the fresshe Emelye the *scheene*
Was in hire walk, and romed up and doun."—C. T. 1070.

1466. *That whilom Thoas doughter was, the kynge;* i. e., 'That whilom was daughter of Thoas, the king.'

1471. *blyve*, a contraction of *belyve*, quickly.

1472. *weten*, to know.

1473. *anyghte*, by night.

1476. *bountee*, goodness: Fr. *bonté.*

1479. *cogge*, a cock-boat.

"The fishermen that walk upon the beach,
Appear like mice: and yon tall anchoring bark,
Diminish'd to her cock: her cock a buoy
Almost too small for sight."—*King Lear*, A. 4, S. 6.

Hem to refresshen, and to take the eyre.
The morwenyng atempree was and faire,
And in hys wey this messagere hem mette;
Ful kunnyngely these lordes twoo he grette,
And did his message, askyng hem anoon
If they were broken, or aught woo begon,
Or hadde nede of lodesmen or vitayle;
For socoure they shulde nothinge fayle,
For it was outerly the queenes wille.
Jason answerde mekely and stille;
'My lady,' quod he, 'thanke I hertely
Of hire goodnesse; us nedeth trewely
Nothing as now, but that we wery bee,
And come for to pley out of the see,
Til that the wynde be better in oure wey.'
This lady rometh by the clyffe to pley
With hire meynee, endelonge the stronde,
And fyndeth this Jason and thise other stonde
In spekynge of this thinge, as I yow tolde.
This Ercules and Jason gan beholde
How that the queene it was, and faire hire grette,
Anoon ryghte as they with this lady mette.
And she tooke hede, and knywe by hire manere,
By hire array, by wordes, and by chere,
That hit were gentil men of grete degree.
And to the castel with hir ledeth she
These straunge folke, and dooth hem grete honour;
And axeth hem of travaylle and labour
That they han suffred in the salte see;
So that withynne a day two or three
She knywe by the folke that in his shippes be,

1480. *eyre*, air.

1481. *morwenyng*, morning; *atempree*, temperate, mild.

1483. *kunnyngely*, knowingly, familiarly.

1486. *lodesmen*, pilots; A. S. *ladman; lædan*, to lead, or guide.

1489. This line is omitted in the Fairfax MS., but given in MS. Arch. Seld. B. 24.—*Bell.*

1496. *meynee*, attendants; see note on *meinee*, v. 1057.

That hyt was Jason, full of renomee,
And Ercules, that hadde the grete los,
That soughten the aventures of Colcos.
And did hem honour more than before,
And with hem deled ever the lenger the more;
For they ben worthy folke withouten les.
And, namely, she spak moste with Ercules,
To him hir herte bare, he shulde be
Sad, wise, and trewe, of wordes avisee,
Withouten any other affectioun
Of love, or any other ymaginacioun.
  This Ercules hathe this Jason preysed,
That to the sonne he hath hyt up reysed,
That halfe so trewe a man ther nas of love
Under the cope of hevene, that is above;
And he was wyse, hardy, secre, and ryche;
Of these thre poyntes there nas noon hym liche.
Of fredome passed he, and lustyhede
Alle thoo that lyven, or ben dede.
Therto so grete a gentil man was he,
And of Tessalye likely kynge to be.

1512. *los*, fame; lit., praise.
1516. *withouten les*, without lying, truly.
1519. *sad*, steadfast;—*avisee*, well considered.
1526. *wyse, hardy, secre, and ryche*:—

"And therto he was *hardy*, *wys*, and *riche*."—C. T. 10333.

——"Wymmen naturelly
Desiren sixe thinges, . . .
They wolde that here housbondes scholde be
Hardy, and *wys*, and *riche*, and therto fre,
And buxom to his wyf, and freisch on bedde."
C. T. 14584–14588.

"For certis, what so eny womman seith
We alle desiren, if it mighte be,
To have housbondes, *hardy*, *riche*, and *fre*,
And *secré*."—C. T. 16398–16401.

hardy, bold. See Trench's *Select Glossary*.
1528. *fredome*, liberality, generosity.

Ther nas no lakke, but that he was agaste
To love, and for to speke shamefaste;
Him had lever himselfe to mordre and dye,
Thanne that men shulde a lover him espye.
As wolde God that I hadde iyive
My bloode and flessh, so that I myghte lyve
With the bones, that he hadde ought where a wif
For his estaat! for suche a lusty lyf
She sholde lede with this lusty knyghte!
And al this was compassed on the nyghte
Betwix him Jason, and this Ercules.
Of these twoo here was a shrewede lees,
To come to house upon an innocent,
For to bedote this queene was hire entent.
This Jason is as coy as ys a mayde;
He loketh pitousely, but noghte he sayde
But freely yaf he to hire counselleres
Yiftes grete, and to hire officeres,
As wolde God that I leyser had and tyme,
By processe al his wowyng for to ryme!

1533. *shamefaste*, modest; the modern spelling of this word, shamefaced, has grown out of a falsely imagined etymology. "Least of all," says Trench, in his remarks on the later reprints of the authorized version of Scripture, "should our modern editors have given in to the corruption of 'shamefastness,' (1 Tim. ii. 9), and printed 'shame*faced*ness,' as now they do, changing the word which meant once a being established firmly and *fast* in honourable *shame* into the mere wearing of the blush of *shame* upon the *face;* cf. Ecclus. xxvi. 15, 25; xxxii. 10; xli. 16, 24; in all which passages the later editions have departed from that which ought to have been exemplary to them. 'Shamefast' is one of a group and family of words, in which 'fast' constitutes the second syllable: thus, 'stead*fast*,' 'word*fast*'; and those good old words, 'root*fast*' and 'root-fastness,' which we have now let go."—*On the English Language, Past and Present.*

1541. *compassed*, contrived, planned.

1543. *lees*, lie.

1545. *bedote*, to cause to doat, to infatuate, deceive.

1550. *leyser*, leisure.

But in this house yf any fals lover be,
Ryghte as himselfe now dothe, ryghte so did he,
With feynynge, and with every sobtil dede.
Ye gete no more of me, but ye wol rede
The original that telleth al the cas.
The sothe is this, that Jason weddid was
Unto this queene, and toke of hire substaunce
What so him lyste unto hys purveyaunce;
And upon hire begate children twoo,
And drough his saylle, and saugh hire never moo.
A letter sente she to hym certeyne,
Which were to longe to writen and to seyne;
And him repreveth of his grete untrouthe,
And preyeth him on hire to have some routhe.
And of his children two, she seyde him this;
That they be lyke of alle thinge, ywis,
To Jason, save they couthe nat begile.
And prayede God, or hit were longe while,
That she that had his herte yrefte hire fro,
Most fynden him to hire untrewe alsoo;
And that she moste booth hire children spille,
And al tho that suffreth hym his wille;
And trewe to Jason was she al hire lyve,
And ever kept hire chaste, as for his wyve;
And never had she joye at hire herte,
But dyed for his love of sorwes smerte.

1569. *or hit*, ere it.

1572. *spille*, destroy.

"My child and I, with hertly obeisaunce,
Ben youres al, and ye may save or *spille*
Your oughne thing; werkith after your wille."—C. T. 8379.

"And gaf him to the queen, al at hir wille
To chese wethir sche wold him save or *spille*."—C. T. 6480.

"Why wil thyn harde fader han the *spilt*."—C. T. 5277.

Used also as a neuter verb, in the sense of to perish :—

———"how may this be
That thou wolt suffre innocentz to *spille*,
And wikked folk regne in prosperite?"—C. T. 5235.

1573. *tho*, those.

To Colcos comen is this duke Jason,
That is of love devourer and dragon,
As nature appeteth forme alwey,
And from forme to forme it passen may;
Or as a welle that were bottomeles,
Ryghte so kan Jason have no pees,
For to desiren, thurgh his appetite,
To doon with gentil wymmen hys delyte;
This is his luste, and his felicite.
Jason is romed forthe to the cite,
That whylome cleped was Jasonicos,
That was the maister toune of al Colcos,
And hath ytolde the cause of his comynge
Unto Æetes, of that countree kynge;
Praynge him that he most doon his assay
To gete the flese of golde, yf that he may.
Of which the kynge assenteth to hys boone,
And dothe him honour as hyt is doone,
So ferforthe, that his doghtre and his eyre,
Medea, which that was so wise and feyre,
That feyrer saugh ther never man with ye,
He made hire done to Jason companye
Atte mete, and sitte by him in the halle.
Now was Jason a seemely man withalle,
And like a lorde, and had a grete renoun,
And of his loke as rial as lyoun,
And goodly of his speche, and famulere,
And koude of love al crafte and arte plenere

1580. The printed editions read *matire*, which is, perhaps, better than *nature*. It would mean that even as the accident of form is inseparable from matter, and as in all its changes it can only pass from form to form. so Jason, whatever might be the circumstances in which he was placed, was still the same, one who loved merely to satisfy his appetite.— *Bell.*

1586. *luste*, pleasure. 1589. *maister*, chief.
1596. *eyre*, heir. 1603. *rial*, royal.
1604. *famulere*, familiar, easy in manners and conversation.
1605. *koude*, past tense of *conne*, knew. 1605. *plenere*, fully.

Withoute boke, with everyche observaunce.
And as fortune hire oughte a foule meschaunce,
She wex enamoured upon this man.
'Jason,' quod she, 'for ought I se or kan,
As of this thinge the whiche ye ben aboute,
Ye, and your selfe ye put in moche doubte;
For who so wol this aventure acheve,
He may nat wele asterten, as I leve,
Withouten dethe, but I his helpe be.
But nathelesse, hit ys my wille,' quod she,
'To forthren yow, so that ye shal not dye,
But turne sounde home to youre Tessalye.'
'My ryghte lady,' quod thys Jason, 'thoo,
That ye han of my dethe or my woo
Any rewarde, and doon me this honour,
I wote wel, that my myghte, ne my labour,
May nat deserve hit in my lyves day;
God thanke yow, ther I ne kan ne may.
Youre man am I, and lowly yow beseche
To ben my helpe, withoute more speche;
But certes for my dethe shal I not spare.'
Thoo gan this Medea to him declare
The peril of this case, fro poynt to poynt
Of hys batayle, and in what disjoynte

1606. *everyche*, a contraction of *every eche*.

1607. *hire oughte*, owed her; a similar expression occurs v. 589: "So fil it, as Fortune him ogh̄t a shame."

1608. *wex*, grew.

1611. *doubte*, danger.

1613. *asterten*, escape; *leve*, believe.

1614. *but*, unless.

1624. *man*, i. e., liege-man:—

"But my entent and all my busy cure
Is for to write this treatesse, as I can,
Unto my lady, stable, true, and sure,
Faithful and kind, sith first that she began
Me to accept in service as her *man*."—*The Court of Love*, v. 40.

1629. *disjoynte*, difficult situation.

"But synnes that I stonde in this *disjoynt*,
I wol answer yow schortly to the poynt."—C. T. 11822.

He mote stonde; of whiche no creature
Save oonly she ne myghte hys lyf assure.
And shortely, ryghte to the poynt to goo,
They ben accorded ful betwixt hem two,
That Jason shal hire wedde, as trewe knyghte,
And terme ysette to come soone at nyghte
Unto hire chambre, and make there hys oothe
Upon the goddys, that he for leve ne loothe
Ne shulde hire never falsen, nyghte ne day,
To ben hire husbonde while he lyve may,
As she that from hys dethe hym saved here.
And here upon at nyghte they mete yfere,
And doth his oothe, and goothe with hire to bedde.
And on the morwe upwarde he him spedde,
For she hath taughte him how he shal nat faile
The flese to wynne, and stynten his batayle;
And saved him his lyf and his honour,
And gete a name as a conquerour,
Ryghte thurgh the sleyghte of her enchauntemente.
Now hath Jason the flese, and home ys went
With Medea, and tresoures ful grete woone;
But unwiste of hire fader she is goone
To Tessalye, with duke Jason hire leefe,
That afterwarde hath broghte hire to myschefe.
For as a traytour he ys from hire goo,
And with hire lefte yonge children twoo,
And falsly hath betrayed hire, allas!

1637. *leve ne loothe*, willingly nor unwillingly.

> "For on my portos here I make an oth,
> That never in my lif, *for lief ne loth*
> Ne schal I of no counseil you bewray."—C. T. 14543.

1638. *falsen*, betray, deceive.

1641. *yfere*, together. This line is omitted in the Fairfax MS., given in the Selden.—*Bell.*

1645. *stynten*, to cease, cause to cease, put an end to.

1648. *sleyghte*, contrivance.

1651. *unwiste of*, unknown to.

1652. *leefe*, lover.

And ever in love a cheve traytour he was;
And wedded yet the thridde wife anoon,
That was the doughtre of kynge Creoon.
This ys the mede of lovynge and guerdoun,
That Medea receyved of Jasoun
Ryghte for hire trouthe, and for hire kyndenesse,
That loved hym better thanne hire selfe, I gesse;
And lefte hire fadir and hire heritage.
And of Jason this is the vassalage,
That in hys dayes nas never noon yfounde
So fals a lover goynge on the grounde.
And therfore in hire letter thus she seyde,
First whanne she of hys falsnesse hym umbrayde:—
'Why lyked me thy yelow heere to see,
More than the boundes of myn honeste?
Why lyked me thy youthe and thy fairenesse,
And of thy tong the infynyte graciousnesse?
O, haddest thou in thy conquest ded ybe,
Ful mykel untrouthe had ther dyed with the!'
Well kan Ovyde hire letter in verse endyte,
Which were as now to longe for to write.

EXPLICIT LEGENDA YSIPHILE ET MEDEE MARTIRUM.

1665. *vassalage*, valour, courage.

"And glader ought his freend ben of his deth,
Whan with honour is yolden up the breth,
Thanne whan his name appelled is for age;
For al forgeten is his *vasselage*."—C. T. 3056.

The expression in the text, *this is the vassalage*, seems to mean, this is the amount of his valour, viz., that there was not found in his day so false a lover upon earth.

1669. *umbrayde*, upbraided.

1670. *why lyked me*, why did it please me.—1670—1675:—

"Cur mihi plus æquo flavi placuere capilli
Et decor et linguæ gratia ficta tuæ?
* * * * * *
Quantum perfidiæ tecum, scelerate, perisset."
Heroides, XII. 11, 12, 19.

Explicit legenda Ysiphile et Medee Martirum: Here endeth the legend of Hypsipyle and Medea.

INCIPIT LEGENDA LUCRECIE ROME, MARTIRIS.

NOW mote I sayne thexilynge of kynges
Of Rome, for the horrible doynges
Of the last kynge Tarquynyus,
As saythe Ovyd, and Titus Lyvyus.
But for that cause telle I nat thys story,
But for to preysen, and drawen to memory
The verray wif, the verray Lucresse,
That for hire wifhode, and hire stedfastnesse,
Nat oonly that these payens hire commende,
But that cleped ys in oure legende
The grete Austyne, hath grete compassyoun
Of this Lucresse that starf in Rome toun.
And in what wise I wol but shortly trete,
And of this thynge I touche but the grete.

Incipit legenda Lucrecie Rome, Martiris: Here beginneth the legend of Lucretia of Rome, the martyr.

1681. *as saythe Ovyd, and Titus Lyvyus:* Ovid, *Fast.* II. 741, Livy, *Hist.* I. 57.

1684. *verray*, true.

> "Povert a spectacle is, as thinketh me,
> Thurgh which he may his *verray* frendes se."—C. T. 6786.

1686. *payens*, pagans.

1688. *The grete Austyne:* St. Augustin, commenting on this story in the milder and more rational spirit of Christian morality, while he admires the purity of Lucrece, blames her folly in committing the crime of self-murder as a punishment on herself for that of which she was really innocent. 'Si adultera,' he asks, 'cur laudata? Si pudica, cur occisa?' Aug. *De Civitat. Dei*, c. xix.—*Bell.*

1689. *starf*, past tense of *sterve*, died; see note on *sterve*, v. 605.

1691. *I touche but the grete:* i. e., I give only the leading features of the story, avoiding details.

Whanne Ardea beseged was aboute
With Romaynes, that ful sterne were and stoute,
Ful longe lay the sege, and lytel wroghten,
So that they were halfe ydel, as hem thoghten.
And in his pley Tarquynyus the yonge
Gan for to jape, for he was lyghte of tonge;
And seyde, that hit was an idel lyf;
No man dide ther more than hys wif.
'And lat us speke of wives that is best;
Preise every man hys owne as him lest,
And with oure speche let us ese oure herte'
A knyghte, that highte Colatyne, up sterte,
And sayde thus:—'Nay, for hit ys no nede
To trowen on the worde, but on the dede.
I have a wif,' quod he, 'that as I trowe
Ys holden good of alle that ever hire knowe.
Go we to Rome to nyghte, and we shul se.'
Tarquynyus answerde, 'That lyketh me.'
To Rome they be come, and faste hem dighte
To Colatynes house, and doune they lyghte,
Tarquynyus, and eke this Colatyne.
The housbonde knywe the efters wel and fyne,
And ful prevely into the house they goon,
For at the gate porter was there noon:
And at the chambre dore they abyde.
This noble wyf sate by hir beddes syde
Disshevelyd, for no malice she ne thoghte,
And softe wolle, sayeth our boke, that she wroghte,

1697. *jape*, to jest.

1705. *trowen*, to believe.

1713. *efters;* this seems to be the same word as *estres*, used in the following passage from the Canterbury Tales, and meaning the inmost parts of a building:—

> "Al peynted was the wal in length and breede
> Like to the *estres* of the grisly place,
> That hight the great tempul of Mars in Trace."—v. 1973.

See also v. 4293.

To kepen hire fro slouthe and ydelnesse;
And bad hire servauntes doon hire besynesse;
And axeth hem, 'What tydynges heren ye?
How sayne men of the sege? how shal yt be?
God wolde the walles werne falle adoune!
Myn housbonde ys to longe out of this toune,
For which the drede doth me so to smerte;
Ryghte as a swerde hyt styngeth to myn herte,
Whanne I thenke on these or of that place.
God save my lorde, I pray him for his grace!'
And therwithalle ful tenderly she wepe,
And of hire werke she toke no more kepe,
But mekely she let hire eyen falle,
And thilke semblant sate hire wel withalle.
And eke the teres ful of hevytee,
Embelysshed hire wifly chastitee.
Hire countenaunce ys to her herte digne,
For they acordeden in dede and signe.
And with that worde hire housbonde Colatyne,
Or she of him was ware, come stertyng ynne,
And sayede, 'Drede the noght, for I am here!'
And she anoon up roos, with blysful chere,
And kyssed hym, as of wives ys the wone.
Tarquynyus, this prowde kynges sone,
Conceyved hath hire beaute and hire chere,
Hire yelow heer, her bounte, and hire manere,
Hire hywe, hire wordes that she hath compleyned,
And by no crafte hire beaute was not feyned;
And kaught to this lady suche desire,
That in his herte brent as any fire

1731. *kepe*, care.

1733. *thilke semblant sate hire wel:* that same appearance became her well.

1739. *or*, ere.

1742. *wone*, custom.

1745. *bounte*, goodness.

1746. *hywe*, hue.

1749. *brent*, past tense of *brenne*, burned.

So wodely that hys witte was foryeten,
For wel thoghte he she shulde nat be geten.
And ay the more he was in dispaire,
The more he coveteth, and thoghte hire faire;
Hys blynde lust was al hys covetynge.
On morwe, whanne the brid began to synge,
Unto the sege he cometh ful pryvely,
And by himselfe he walketh sobrely,
The ymage of hire recordyng alwey newe;
Thus lay hire heer, and thus fressh was hire hewe,
Thus sate, thus spak, thus spanne, this was hire chere,
Thus faire she was, and thys was hire manere.
Al this conceyte hys herte hath newe ytake,
And as the see, with tempeste al to-shake,
That after whanne the storme ys al agoo,
Yet wol the water quappe a day or twoo;
Ryghte so, thogh that hire forme were absente,
The plesaunce of hire forme was presente.
But natheles, nat plesaunce, but delyte,
Or an unryghtful talent with dispite,
'For mawgree hire, she shal my lemman be:
Happe helpeth hardy man alway,' quod he,
'What ende that I make, hit shal be soo!'
And gyrt hym with his swerde, and gan to goo,
And he fortheryghte til he to Rome ys come,
And al allon hys way thanne hath he nome,

1750. *wodely*, madly, furiously.

1763. *al to-shake*, all betossed; see note on *al to-rente*, v. 820.

1765. *quappe*, be agitated; see *quappe*, v. 865.

1770. *mawgree hire*, in spite of herself; Fr. *malgré*;—*lemman*, mistress; supposed to be from the Fr. *l'aimante*, by an incorporation of the article.

1771. *happe*, hap, chance, luck;—*hardy*, bold; see v. 1526.

1772. *What ende that I make*, i. e., what end or object I propose to myself.

1775. *nome*, past part. of *nime*, taken.

Unto the house of Colatyne ful ryghte ;
Doune was the sonne, and day hath lost his lyghte.
And inne he come unto a prevy halke,
And in the nyghte ful thefely gan he stalke,
Whanne every wyghte was to his reste broghte,
Ne no wyghte had of tresoun suche a thoghte,
Whether by wyndow, or by other gynne.
With swerde ydraw, shortly he commeth ynne
There as she lay, thys noble wyfe Lucresse,
And as she woke, hire bedde she felte presse :
'What beste ys that,' quod she, 'that weyeth thus ?'
'I am the kynges sone Tarquynyus,'
Quod he ; 'but and thow crye, or noyse make,
Or yf thou any creature awake,

1778. *halke*, corner.

1779. *stalke*, to take long, slow, and stealthy steps.

"Into the chamber he *stalked* him ful stille."—C. T. 8401.

"With dredful foot than *stalketh* Palamon."—C. T. 1481.

"And to the bed *stalkend* he ferde
And sodeinly, er she it wiste,
Beclipt in armes he her kiste."
Gower's *Confessio Amantis*, lib. 1, sect. 5.

"And to the bed he *stalketh* stille,
Where that he wiste was the wife,
And in his honde a rasour knife
He bar, with whiche her throte he cut."
Gower's *Confessio Amantis*, lib. 2, sect. 3.

"Jason, that wolde his time kepe,
Goth forth *stalkend* all prively
Unto the chambre."—Gower's *Confessio Amantis*, lib. 5, sect. 4.

"He *stalketh* upon every side
And sought aboute with his honde
That other bed, till that he fonde,
Where lay bewimpled a visage."
Gower's *Confessio Amantis*, lib. 5, sect. 11.

"Into the chamber wickedly he *stalks*
And gazeth on her yet unstained bed."
Shakspeare's *Rape of Lucrece*, st. 53.

1782. *gynne*, sly means.

1788. *but and*, but if.

Be thilke God that formed man on lyve,
This swerde thurgh thyn herte shall I ryve.'
And therwithalle unto hire throte he sterte,
And sette the swerde al sharpe unto hire herte.
No worde she spak, she hath no myghte thereto,
What shal she sayne? hire witte ys al agoo!
Ryghte as a wolfe that fynt a lamb allone,
To whom shal she compleyne or make mone?
What? shal she fyghte with an hardy knyghte?
Wel wote men a woman hath no myghte.
What? shal she crye, or how shal she asterte,
That hath hire by the throte, with swerde at herte!
She axeth grace, and seyde all that she kan.
'Ne wolt thou nat?' quod this cruelle man;
'As wisly Jupiter my soule save,
I shal in the stable slee thy knave,
And lay him in thy bed, and lowde crye,
That I the fynde in sneche avowtrye;
And thus thou shalt be ded, and also lese
Thy name, for thou shalt nat chese.'
Thise Romaynes wyfes loveden so hire name
At thylke tyme, and dredden so the shame
That what for fere of sklaundre, and drede of dethe,

1790. *Be thilke God*, by that same God;—*on lyve*, early form of *alive*.

1791. *ryve*, thrust.

1796. *fynt*, pres. tense, 3d sing. of *finde*, findeth. The Fairfax MS. reads:—"Right as a wolfe that fayneth a love allone." This s evidently a mere clerical error.—*Bell.*

1798. *hardy*, bold; see v. 1526.

1799. *wote*, pres. tense of *witen*, know.

1800. *asterte*, escape.

1804. *wisly*, certainly, truly.

1805. *slee*, slay;—*knave*, servant.

1807. *avowtrye*, adultery.

1808. *lese*, lose.

1809. *chese*, chose.

1811. *thilke*, that same.

She loste both attones wytte and brethe;
And in a swowgh she lay, and wax so ded,
Men myghten smyte of hire arme or hed,
She feleth nothinge, neither foule ne feyre.
Tarquynyus, that art a kynges eyre,
And sholdest as by lynage and by ryghte
Doon as a lorde and a verray knyghte,
Why hastow doon dispite to chevalrye?
Why hastow doon this lady vylanye?
Allas, of the thys was a vilenouse dede!
But now to the purpose; in the story I rede,
Whan he was goon al this myschaunce ys falle.
Thys lady sent after her frendes alle,
Fader, moder, housbond, alle yfere,
And disshevelee with hire heere clere,
In habyte suche as wymmen used thoo
Unto the buryinge of hire frendes goo,
She sytte in halle with a sorowfull syghte.
Hire frendes axen what hire aylen myghte,
And who was dede, and she sytte aye wepynge.
A worde for shame ne may she forthe oute brynge,
Ne upon hem she durste nat beholde,
But atte last of Tarquyny she hem tolde
This rewful case, and al thys thing horryble.
The woo to telle hyt were impossyble
That she and alle hire frendes made attones.
Al had folkes hertes ben of stones,
Hyt myghte have maked hem upon her rewe,
Hire herte was so wyfely and so trewe.
She sayde that for hire gilte ne for hire blame
Hire housbonde shulde nat have the foule name;

1817. *eyre*, heir.
1819. *verray*, true.
1824. *myschaunce*, misfortune.
1826. *yfere*, together.
1839. *al*, although.

That nolde she nat suffren by no wey.
And they answerde alle unto hire fey,
That they forgave hyt hire, for hyt was ryghte.
Hit was no gilt; hit lay nat in hire myghte.
And seyden hire ensamples many oon.
But al for noghte, for thus she seyde anoon:
'Be as be may,' quod she, 'of forgyfynge;
I wol not have no forgyft for nothinge.'
But pryvely she kaughte forthe a knyfe,
And therwithalle she rafte hire selfe hire lyfe;
And as she felle adoun she kast hire loke,
And of hire clothes yet hede she toke;
For in hire fallynge yet she hadde care,
Lest that hire fete or suche thynge lay bare,
So wel she loved clennesse, and eke trouthe!
Of hire had al the toune of Rome routhe,
And Brutus hath by hire chaste bloode swore,
That Tarquyny shulde ybanysshed be therfore,
And al hys kynne; and let the peple calle,
And openly the tale he tolde hem alle;
And openly let cary hire on a bere
Thurgh al the toune, that men may see and here
The horryble dede of hire oppressyoun.
Ne never was ther kynge in Rome toun
Syn thilke day; and she was holden there
A seynt, and ever hire day yhalwed dere,
As in hire law. And thus endeth Lucresse
The noble wyf, Titus bereth witnesse.
I telle hyt, for she was of love so trewe,
Ne in hire wille she chaunged for no newe,
And in hire stable herte, sadde and kynde,

1844. *nolde*, ne wolde, would not.
1845. *fey*, faith.
1853. *rafte*, past tense of *reve*, bereft.
1862. *and let the peple calle*, caused the people to be called; so in the 2d verse below: *let cary hire*, caused her to be carried.
1871. *Titus*, Titus Livius, lib. 1, c. 57.
1874. *sadde*, steady, firm.

That in these wymmen men may all day fynde,
Ther as they kast hire herte, there it dwelleth.
For wel I wot, that Criste himselfe telleth,
That in Israel, as wyde as is the londe,
That so grete feythe in all the londe he ne fonde,
As in a woman; and this is no lye.
And as for men, loketh which tyrannye
They doon al day, assay hem who so lyste,
The trewest ys ful brotil for to triste.

EXPLICIT LEGENDA LUCRECIE, ROME, MARTIRIS.

INCIPIT LEGENDA ADRIANE DE ATHENES

JUGE infernal Mynos, of Crete king,
Now commeth thy lotte; now commestow on the rynge.
Nat oonly for thy sake writen is this story,
But for to clepe ageyn unto memory
Of Theseus the grete untrewe of love,
For which the goddys of hevene above

1875. *all day*, always; Fr. *toujours.*

1880. *as in a woman;* see Matt. xv., and Mark vii.

1881. *which*, what.

1883. *brotil*, brittle;—*triste*, to trust.

Explicit legenda Lucrecie, Rome, Martiris: Here endeth the legend of Lucretia of Rome, the martyr.

Incipit legenda Adriane de Athenes: Here beginneth the legend of Ariadne, of Athens. This legend is taken from Ovid's Metamorphoses, lib. viii. v. 152 *et seq.*

1884. *Crete:* The Fairfax MS. reads *Grece.—Bell.*

1885. *commestow*, comest thou.

Ben wrothe, and wrecche han take for thy synne.
Be rede for shame! now I thy lyf begynne.
Mynos, that was the myghty kynge of Crete,
That wan an hundred citees strong and grete,
To scole hath sent hys sone Androgeus
To Athenes, of the which hyt happeth thus,
That he was slayne, lernynge philosophie,
Ryghte in that citee, nat but for envye.
The grete Mynos of the whiche I speke,
His sones dethe ys come for to wreke.
Alcathoe he besegeth harde and longe;
But natheles, the walles be so stronge,
And Nysus, that was kynge of that citee,
So chevalrouse, that lytel dredeth he;
Of Mynos or hys oste toke he no cure.
Till, on a day, befel an aventure,
That Nisus doghtre stode upon the walle,
And of the sege sawe the maner alle.
So hyt happed, that at a skarmysshynge,
She cast hire herte upon Mynos the kynge,
For hys beaute, and hys chevalerye,
So sore, that she wende for to dye.
And shortly of this processe for to pace,
She made Mynos wynnen thilke place,
So that the citee was alle at his wille,
To saven whom hym lyst, or elles spille.
But wikkidly he quytte her kyndenesse,
And let hire drenche in sorowe and distresse,

1890. *wrecche*, vengeance.
1891. *rede*, red.
1899. *wreke*, to revenge.
1900. *Alcathoe:* The Fairfax MS. reads *And the citee.—Bell.*
1904. *oste*, host, army;—*cure*, care.
1911. *wende*, past tense of *wene*, thought.
1915. *spille*, to destroy.
1916. *quytte*, requited.
1917. *let hire drenche*, caused her to be drowned.

Ner that the goddys hadde of hire pite ;
But that tale were to longe as now for me.
Athenes wanne this kynge Mynos also,
As Alcathoe and other tounes mo ;
And this theffect, that Mynos hath so dryven
Hem of Athenes, that they mote hym yiven
Fro yere to yere hire owne children dere
For to be slayne, as ye shal after here.
This Mynos hath a monstre, a wikked beste,
That was so cruelle that withoute areste,
Whanne that a man was broghte into hys presence,
He wolde him ete ; ther helpeth no defence.
And every thridde yere, withouten doute,
They casten lotte, as hyt came about,
On ryche on pore, he most his sone take,
And of hys childe he moste present make
To Mynos, to save hym or to spille,
Or lat his beste devoure him at his wille.
And this hath Mynos doon right in dyspite,
To wreke hys sone was sette al his delyte ;
And make hem of Athenes hys thralle
Fro yere to yere, while he lyven shalle ;
And home he saileth whanne this toune ys wonne.
This wikked custome is so longe yronne,
Til of Athenes kynge Egeus,
Moste senden his owne sone Theseus,
Sith that the lotte is fallen hym upon,
To ben devoured, for grace is ther non.
And forth is lad this woful yonge knyghte
Unto the countree of kynge Mynos ful of myghte,

1918. *ner*, ne were, were not.
1921. *Alcathoe:* the Fairfax MS. reads *Alcites*.—Bell.
1922. *And this theffect*, this was the upshot, or final issue.
1923. *mote hym yiven*, must give him.
1927. *areste*, delay.
1934. *spille*, to destroy.
1937. *wreke*, to revenge.

And in a prison fettred faste ys he,
Til the tyme he shulde yfreten be.
Wel maystow wepe, O woful Theseus,
That art a kynges sone, and dampned thus!
Me thynketh this, that thow depe were yholde
To whom that saved the fro cares colde.
And now yf any woman helpe the,
Wel oughtestow hire servaunt for to be,
And ben hire trewe lover yere by yere!
But now to come agayn to my matere.
The toure, ther this Theseus ys ythrowe,
Doune in the bothome derke, and wonder lowe,
Was joynynge to the walle of a foreyne,
And hyt was longynge to the doghtren tweyne
Of Mynos, that in hire chambres grete
Dweltene above the maystre strete
Of Athenes in joye and in solace.
Wot I not how hyt happede percase,
As Theseus compleyned hym by nyghte,
The kynges doghtre that Adriane hyghte,
And eke hire suster Phedra, herden alle
Hys compleynt, as they stode on the walle,
And loked upon the brighte moone;

1949. *yfreten*, past part. of *frete*, devoured.
1950. *maystow*, mayst thou.
1951. *dampned*, condemned.
1952. *depe yholde*, deeply beholden, or indebted.
1955. *oughtestow*, oughtst thou.
1959. *bothome*, bottom.
1960. *foreyne*, a jakes, a privy.
1961. *was longynge*, belonged;—*the doghtren tweyne*, the two daughters.
1963. *maystre strete*, the main or principal street; see v. 1014.
1964. *Of Athenes:* But Theseus is now in Crete.
1965. *wot*, know:—*percase*, perchance.
1967. *hyghte*, was called.

Hem list nat to goo to bed so soone.
And of hys woo they had compassyoun;
A kynges sone to be in swiche prisoun,
And be devoured, thoughte hem grete pitee.
Thanne Adriane spak to hire suster free,
And seyde, 'Phedra, leve suster dere,
This woful lordes sone may ye not here,
How pitousely compleyneth he hys kynne,
And eke his pore estate that he ys ynne?
And gilteles; certes now hit ys routhe!
And yf ye wol assente, by my trouthe,
He shal be holpen, how soo that we doo.'
Phedra answerde, 'Ywis, me is as woo
For him, as ever I was for any man;
And to his helpe the beste rede that I kan,
Ys, that we doon the gayler prively
To come and speke with us hastely,
And doon this woful man with him to come;
For yf he may the monstre overcome,
Thanne were he quyte; there is noon other boote!

1971. *Hem list*, it pleased them.

1973. *swiche*, such.

1974. *thoughte hem*, seemed to them.

1975. *free*, freely.

1976. *leve suster dere*, dearly beloved sister. Chaucer frequently thus uses *leve* and *dere* together, though they are quite synonymous:—

——"Johan, myn host ful leve and deere."—C. T. 3501.

"Telleth forth your tale, my leve maister deere."—C. T. 6882.

1978. *compleyneth hys kynne*, laments his kindred.

1983. *ywis*, certainly;—*woo*, sorrowful.

1985. *the beste rede that I kan*, the best advice that I know, or can give.

1986. *doon*, pres. tense, pl. of *do*, cause, or have; used like the Fr. *faire*;—*gayler*, jailer.

1990. *quyte*, quit, set free;—*boote*, remedy.

And for the house ys crynkled to and fro,
And hath so queynte weyes for to go,
For yt is shapen as the mase ys wroghte;
Therto have I a remedy in my thoghte,
That by a clywe of twyne, as he hath goon,
The same way he may returne anoon,
Folwynge alway the threde, as he hath come.
And whanne this beste ys overcome,
Thanne may he fleen away out of this stede,
And eke the gayler may he with him lede,
And him avaunce at home in his countree,
Syn that so grete a lordes sone ys he.
Thys ys my rede yf that he dar hyt take;
What shulde I lenger sermoun of hyt make?'
The gayler cometh, and with hym Theseus,
Whanne these thynges ben acorded thus.
Downe sytte Theseus upon hys knee,
'The ryghte lady of my lyf,' quod he,
'I sorwful man, ydampned to the dethe,
Fro yow, whiles that me lasteth brethe,
I wol not twynne after this aventure,
But in youre servise thus I wol endure;
That as a wrecche unknowe I wol yow serve
For evermore, til that myn herte sterve.

2010. *for*, because;—*crynkled*, having many flexures or turnings; the diminutive of *cringe*.
2011. *queynte*, strange, curiously designed.
2014. *a clywe of twyne*, a clue of twine.
2018. *stede*, place.
2020. *avaunce*, advance, give him a higher position.
2022. *rede*, advice.
2023. *what*, why.
2025. *acorded*, agreed upon.
2028. *ydampned*, condemned.
2030. *twynne*, depart.
2031. *endure*, continue.
2033. *sterve*, die.

I make [illegible] myn herytage,
[illegible] of your courte a page,
[illegible] that in this place,
[illegible] have suche a grace.
[illegible] but for my mete and drinke;
[illegible] yet wol I swynke,

[illegible] bridge. A. S. *swincan*. See C. T. [illegible] 4207, 4251, 5754, 9216, 11949, 12597, [illegible]

[illegible] from the plough,
[illegible]
[illegible] wynne
[illegible] —*Piers Ploughman*, v. 42.

[illegible]
[illegible] *swynke*
[illegible]
[illegible] *Amantis*, lib. 5, sect. 12.

[illegible] for rest in Spenser, though already in his time it [illegible]

[illegible] earthly things, and slipper hope
[illegible] and sweate for nought."
Shepheards Calender, Nov., 154.

[illegible] and sweate to feed the other,
[illegible] which they doo gather."
Mother Hubberd's Tale, 163.

[illegible] all this worlde good,
[illegible] and sweat incessantly."
Faerie Queene, 2, 7, 8.

[illegible] the brasse that from the metall came;
[illegible]
And [illegible] and every one did sweat."
F. Q. 2, 7, 38.

"[illegible] and swinke."—F. Q. 6, 4, 32.

The latest use of the word, perhaps, occurs in Milton's *Comus*, v. 291 —

———"what time the labour'd ox
[illegible] from the furrow came,
And the [illegible] at his supper sat."

swinked here means wearied or exhausted with labour.

Ryghte as yow lyste; that Minos ne no wyghte,
Syn that he sawe me never with eighen syghte,
Ne no man elles shal me konne espie,
So slyly and so wele I shal me gye,
And me so wel disfigure, and so lowe,
That in this worlde ther shal no man me knowe,
To han my lyf, and to have presence
Of yow, that doon to me this excellence.
And to my fader shal I sende here
This worthy man that is your gaylere,
And him so guerdone that he shal wel be
Oon of the gretest men of my countree.
And yif I durst sayne, my lady bryghte,
I am a kynges sone and eke a knyghte,
As wolde God, yif that hyt myghte bee,
Ye weren in my countree alle three,
And I with yow, to bere yow companye.
Thanne shulde ye seen yf that I thereof lye.
And yf that I profre yow in lowe manere,
To ben youre page and serven yow ryghte here,
But I yow serve as lowly in that place,
I prey to Marce to yeve me suche grace,
That shames dede on me ther mote falle,
And dethe and poverte to my frendes alle,
And that my spirite be nyghte mote goo,
After my dethe, and walke to and froo,
That I mote of traytoure have a name,
For which my spirite mote goo to do me shame!
And yif ever I clayme other degre,

2042. *konne*, to know, be able; *shal me konne espie*, shall be able to spy me out.

2043. *gye*, guide, conduct.

2046. *presence* seems to mean here, presentiment, or suspicion.

2050. *guerdone*, reward.

2060. *but*, unless.

2061. *Marce*, Mars;—*yeve*, to give.

2062. *dede*, death; *shames dede*, a death of shame.

But ye vouchesafe to yeve hyt me,
As I have seyde, of shames dethe I deye!
And mercy, lady! I kan no more seye.'
A semely knyghte was this Theseus to see,
And yonge, but of twenty yere and three.
But whoso hadde yseen hys countenaunce,
He wolde have wepte for routhe of his penaunce:
For which this Adriane in this manere,
Answerde to hys profre and to hys chere.
'A kynges sone, and eke a knyghte,' quod she,
'To ben my servaunt in so lowe degre,
God shelde hit, for the shame of wymmen alle,
And lene me never suche a case befalle!
And send yow grace and slyghte of herte also
Yow to defende, and knyghtely sleen your fo!
And lene hereafter I may yow fynde
To me and to my suster here so kynde,
That I ne repente not to yeve yow lyf!
Yet wer hyt better I were your wif,
Syn ye ben as gentil borne as I,
And have a realme not but faste by,
Than that I suffred your gentillesse to sterve,
Or that I lete yow as a page serve;
Hyt is not profet, as unto your kynrede.
But what is that, that man wol not do for drede?
And to my suster syn that hyt is so,
That she mote goon with me yf that I goo.
Or elles suffre deth as wel as I,
That ye unto your sone as trewely,
Doon hire be wedded at your home comynge.
This ys the fynal ende of al this thynge;
Ye, swere hit here, upon al that may be sworne!'

2069. *but*, unless.
2075. *penaunce*, suffering, sorrow.
2080. *God shelde*, God forbid.
2081. *lene*, grant.
2098. *doon*, cause.

'Yee, lady myn,' quod he, 'or elles to-torne
Mote I be with the Minotaure or to morowe!
And have here of myne herte bloode to borowe,
Yif that ye wol! Yf I had knyf or spére,
I wolde hit letten out, and thereon swere,
For than at erste, I wote ye wol me leve.
By Mars, that ys chefe of my beleve,
So that I myghte lyven, and nat fayle
To morowe for to taken my batayle,
I nolde never from this place flee,

2101. *to-torne*, torn to pieces; see note on *al to-rente*, v. 820.

2102. *or*, ere.

2103. *myne herte bloode to borowe*, my heart's blood for a pledge.

"And thus they ben departed til a-morwe,
Whan ech of hem had leyd his feith to *borwe*."—C. T. 1624.

i. e., had pledged his faith.

——"seint Johan to *borwe*."—C. T. 10910.

i. e., St. John being pledge or security; with the help of St. John.

"'Nay,' quod this clerk, 'have her my faith to *borwe*.'"—C. T. 11546.

Some interesting uses of the word occur in Spenser:—

"This was the first sourse of shepheards sorow,
That now nill be quitt with baile nor *borow*."
Shepheards Calender, May, 131.

"Nay, say I thereto, *by my dear borowe*,
If I may rest, I nill live in sorrowe."
Shepheards Calender, May, 150.

i. e., by my dear Redeemer; a bold use of the word. In the following passage it is used for the pledge or ransom itself, which "great Pan," i. e., Christ, paid for the soul of man:—

"They boast they han the devill at commaund,
But aske hem therefore what they have paund:
Marrie! that great Pan bought with deare *borrow*,
To quite it from the blacke boure of sorrow."
Shepheards Calender, Sept., 96.

2106. *at erste*, for the first time;—*I wote ye wol me leve*, I know you will believe me.

2107. *beleve*, belief, creed, faith.

2110. *nolde*, ne wolde, would not.

Til that ye shulde the verray prefe se.
For now, yf that the sothe I shal yow say,
I have loved yow ful many a day,
Thogh ye ne wiste nat, in my countree,
And aldermoste desired yow to see,
Of any erthely lyvynge creature.
Upon my trouthe I swere and yow assure,
These seven yere I have your servaunt bee.
Now have I yow, and also have ye mee,
My dere herte, of Athenes duchesse!'
This lady smyleth at his stedfastnesse,
And at hys hertely wordys, and at his chere,
And to hire suster sayde in this manere:—
'And softely now, suster myne,' quod she,
'Now be we duchesses both I and ye,
And sikered to the regals of Athenes,
And both hereafter lykly to be queenes,
And saved fro hys dethe a kynges sone
As ever of gentil wymmen is the wone,
To save a gentilman, enforth hire myghte,

2111. *verray prefe*, true proof.

2114. *wiste*, knew.

2115. *aldermoste*, most of all; see note on v. 298.

2126. *sikered to the regals*, assured of the royalties.

2129. *wone*, custom, usage.

2130. *enforth hire myghte*, to the extent of their power; ***enforth***, a contraction of *evenforth*, even with, equally:—

> "As wisly as I shall for evermore,
> *Emforth my might*, thy trewe servant be."—C. T. 2237.

This is the reading of Tyrwhitt's text; Wright's reads:—

> "As wisly as I schal for evermore
> Enforce my might thi trewe servant to be."

Enforce here is a verb, meaning to strengthen, with *schal*, as its auxiliary; in the other reading *shall* is the auxiliary of *be*. The reading of Tyrwhitt's text is evidently the best.

> "I hote that thow lovye
> Thyn evene cristene evere moore
> *Evene forth* with thiselve."—*Piers Ploughman*, v. 11637.

In honest cause, and namely in his ryghte.
Me thinketh no wyghte ought us hereof blame,
Ne beren us therfore an yvel name.'
And shortely of this matere for to make,
This Theseus of hire hath leve ytake,
And every poynt was performed in dede,
As ye have in the covenaunt herde me rede;
Hys wepne, his clywe, hys thing that I have sayde,
Was by the gayler in the house ylayde,
Ther as this Mynotaure hath hys dwellynge,
Ryghte faste by the dore at hys entrynge,
And Theseus is ladde unto hys dethe;
And forthe unto this Mynotaure he gethe,
And by the techynge of thys Adriane,
He overcome thys beste and was hys bane,
And oute he cometh by the clywe agayne
Ful prively. Whan he this beste hath slayne,
And by the gayler gotten hath a barge,
And of his wives tresure gan it charge,
And toke hys wif, and eke hire suster free,
And by the gayler, and with hem alle three
Ys stole away out of the londe by nighte,
And to the countree of Ennapye hym dyghte,
There as he had a frende of his knowynge.
There festen they, there dauncen they and synge,
And in hys armes hath thys Adriane,
That of the beste hath kepte him from hys bane.
And gate hym there a noble barge anoon,

2138. *clywe*, clue.
2143. *gethe*, goeth.
2145. *bane*, destruction.
2149. *of*, with;—*charge*, to load.
2150. This, and the two preceding lines, are omitted in the Fairfax MS.—*Bell.*
2153. *hym dyghte*, addressed him, directed his course.

And of his countre folke a grete woon,
And taketh hys leve, and homewarde sayleth hee;
And in an yle, amydde the wilde see,
There as ther dwelleth creature noon
Save wilde bestes, and that ful many oon,
He made his shippe a-londe for to sette,
And in that ile halfe a day he lette,
And sayde on the londe he moste hym reste.
Hys maryneres han doon ryghte as hym leste;
And, for to telle schortly in thys case,
Whanne Adriane hys wyf aslepe was,
For that hire suster fairer was than she,
He taketh hire in hys honde, and forth gooth he
To shippe, and as a traytour stale hys way,
While that thys Adriane aslepe lay,
And to hys countree warde he sayleth blyve,
(A twenty devel way the wynde him dryve!)
And fonde hys fader drenched in the see.
Me lyste no more to speke of hym, pardee!
These fals loveres, poyson be hire bane!
  But I wol turne ageyne to Adryane,
That ys with slepe for werynesse ytake;
Ful sorwfully hire herte may awake.
Allas, for the myn herte hath pitee!
Ryght in the dawenynge awaketh shee,
And gropeth in the bed, and fonde ryghte noghte.

2159. *woon*, concourse, multitude.

2165. *lette*, tarried.

2170. *for that*, because.

2174. *to hys countree warde*, i. e., toward his country; this tmesis is common in early English:—

> "His baner he desplayeth, and forth rood
> *To* Thebes-*ward*, and al his oost bysyde."—C. T. 969.

So, in the New Testament, we have "*to* God *ward*;" 2 Cor. iii. 4; "The Lord .... is long suffering *to* us-*ward*;" 2 Pet. iii. 9.

2174. *blyve*, quickly.

2176. *drenched*, drowned.

2177. *pardee*, Fr. *pardi*.

'Allas,' quod she, 'that ever I was wroghte!
I am betrayed,' and hire heer to-rent,
And to the stronde barefote faste she went,
And cryed, 'Theseus, myn herte swete!
Where be ye, that I may not wyth yow mete?
And myghte thus with bestes ben yslayne.'
The holowe roches answerde her agayne.
No man she sawe, and yet shone the moone,
And hye upon a rokke she went soone,
And sawe hys barge saylynge in the see.
Colde waxe hire herte, and ryghte thus sayde she:
'Meker then ye fynde I the bestes wilde!'
(Hath he not synne, that he hire thus begylde?)
She cried, 'O turne agayne for routhe and synne,
Thy barge hath not al thy meyny ynne.'
Hire kerchefe on a pole styked shee,
Ascaunce that he shulde hyt wel ysee,
And hym remembre that she was behynde,
And turne agayne, and on the stronde hire fynde.
But al for noghte; hys wey he ys goon,
And downe she felle a-swowne on a stoon;
And up she ryste, and kyssed in al hire care
The steppes of hys fete, there he hath fare,
And to hire bedde ryghte thus she speketh thoo:—
'Thow bedde,' quoth she, 'that haste receyved twoo,
Thow shalt answere of twoo and not of oon,
Where ys the gretter parte away goon?
Allas, where shal I wreched wyght become?
For though so be that bote noon here come,

2186. *to-rent*, see note, v. 820.

2191. *The holowe roches answerde her agayne:* this is a beautiful verse in itself, but how much is its beauty enhanced by the way in which it is here introduced! It does not occur in the Fairfax MS.

2199. *meyny*, company; see note on *meinee*, v. 1057.

2207. *there*, where;—*fare*, past part. of *fare*, gone, or been.

2213. *bote*, help.

INCIPIT LEGENDA PHILOMENE.

THOW yiver of the formes, that haste wroghte
The fayre worlde, and bare hit in thy thoghte
Eternally or thow thy werke began,
Why madest thow unto the sklaunder of man,—
Or al be that hyt was not thy doynge,
As for that fyne to make suche a thynge,—
Why suffrest thou that Tereus was bore,
That ys in love so fals and so forswore,

Incipit Legenda Philomene: Here beginneth the legend of Philomela. See Ovid's *Metam.* vi. 412–676.

2226–2228. *Thow yiver of the formes*, etc. In these verses the Platonic doctrine of *forms* or *ideas* is expressed.

"Plato agreed with the rest of the ancient philosophers in this—that all things consist of matter and form; and that matter of which all things were made, existed from eternity, without form; but he likewise believed that there are eternal *forms* of all possible things which exist, without matter; and to those eternal and immaterial forms he gave the name of ideas.

"In the Platonic sense, then, ideas were the patterns according to which the Deity fashioned the phenomenal or ectypal world."—*Sir William Hamilton.*

> "What time this worlds great Workmaister did cast
> To make al things such as we now behold,
> It seems that he before his eyes had plast
> A goodly paterne, to whose perfect mould
> He fashiond them as comely as he could,
> That now so faire and seemely they appeare
> As nought may be amended any whearo."
>
> Spenser's *Hymne in Honour of Beautie*, st. 5.

For whatever knowledge Chaucer may have had of the philosophy of Plato, he was probably indebted to the Italian poets, with whom, especially Petrarch, Plato was a great favourite.

That fro thys worlde up to the firste hevene
Corrumpeth, whanne that folke hys name nevene? 223
And as to me, so grisly was hys dede,
That whanne that I this foule story rede,
Myn eyen wexen foule and sore also;
Yet laste the venyme of so longe ago,
That enfecteth hym that wolde beholde 224
The story of Tereus, of which I tolde.
Of Trace was he lorde, and kynne to Marte,
The cruelle god that stante with blody darte,
And wedded had he, with blisful chere,
King Pandyones faire doghter dere, 224
That hyghte Proygne, floure of hire countree;
Though Juno liste not at the feste bee,
Ne Ymeneus, that god of weddyng is.
But at the feste redy ben, ywys,
The furies thre, with al hire mortal bronde. 225
The owle al nyghte about the balkes wonde,
That prophete ys of woo and of myschaunce.
This revel, ful of songe, and ful of daunce,
Laste a fourtenyghte or lyttel lasse.
But shortly of this story for to passe, 225
(For I am wery of hym for to telle)
Fyve yere hys wyf and he togeder dwelle;
Til on a day she gan so sore longe
To seen hire suster, that she sawgh not longe,

2235. *corrumpeth*, corrupteth; *nevene*, name, or mention.
2236. *grisly*, what causes one to agrise, or shudder; horrible.
2242. *Marte*, Mars; the ablative form of the word, as Jove is o Jupiter.
2243. *stante*, pres. tense, 3d sing. of *stande*, or *stonde*, standeth.
2246. *hyghte*, was called.
2247. *liste not at the feste bee*, did not please to be at the feast.
2249. *ywis*, indeed.
2250. *bronde*, torch.
2251. *balkes*, the beams, or rafters;—*wonde*, dwelt, remained.
2259. *that she sawgh not longe*, whom she had not seen for a long time.

That for desire she nyste what to seye,
But to hire housbonde gan she for to preye
For Goddys love, that she moste ones goon
Hire suster for to seen, and come anoon.
Or elles but she moste to hire wende,
She preyde hym that he wolde after hire sende.
And thys was day be day al hire prayere,
With al humblesse of wyfhode, worde and chere.
This Tereus let make hys shippes yare,
And into Grece hymselfe ys forthe yfare,
Unto hys fader in lawe, and gan hym preye,
To vouche sauf that for a moneth or tweye,
That Philomene, his wyfes suster, myghte
On Progne hys wyf but ones have a syghte;
'And she shal come to yow agayne anoon,
My selfe with hire, I wil bothe come and goon,
And as myn hertes lyf I wol hire kepe.'
Thys olde Pandeon, thys kynge, gan wepe
For tendernesse of herte for to leve
Hys doghtre goon, and for to yive hire leve;
Of al thys worlde he loved nothinge soo;
But at the laste leve hath she to go.
For Philomene with salte teres eke
Gan of hire fader grace to beseke,
To seen hire sustre that hire longeth soo,
And hym embraceth with hire armes twoo.
And ther alle so yonge and faire was she,
That whanne that Tereus sawgh hire beaute,

2260. *nyste, ne wyste*, knew not.

2262. *moste ones*, might once.

2264. *but*, equivalent here to *if not; or elles but she moste*, or else if she might not.

2268. *let make hys shippes yare*, caused his ships to be made ready.

2269. *yfare*, past part. of *fare*, gone.

2279. *yive*, give.

2284. *longeth*, longs for, desires.

And of array that ther nas noon hire lyche,
And yet of bounte was she to so ryche,
He caste hys firy herte upon hire soo,
That he wol have hire how soo that hyt goo,
And with hys wiles kneled and so preyde,
Til at the laste Pandeon thus seyde:—
'Now sone,' quod he, 'that arte to me so dere,
I the betake my yonge doghtre dere,
That bereth the key of al myn hertes lyf.
And grete wel my doghter and thy wyf,
And yeve hire leve sommetyme for to pleye,
That she may seen me oones or I deye.'
And sothely he hath made him ryche feste,
And to hys folke, the moste and eke the leste,
That with him come: and yaf him yeftes grete,
And him conveyeth thurgh the maister strete
Of Athenes, and to the see him broghte,
And turneth home; no malyce he ne thoghte.
The ores pulleth forthe the vessel faste,
And into Trace arryveth at the laste;
And up into a forest he hire ledde,
And into a cave ful prively hym spedde,
And in this derke cave, yif hire leste,
Or leste noghte, he bad hire for to reste;
Of which hire herte agrose, and seyde thus:—
'Where ys my suster, brother Tereus?'

2288. *ther nas noon hire lyche*, there was none like her; *hire* is dative, to her.
2289. *bounte*, goodness; Fr. *bonté*.
2298. *yeve*, give.
2299. *or*, ere.
2301. *moste*, greatest.
2302. *yaf*, gave;—*yeftes*, gifts.
2303. *maister strete*, main, or principal street.
2310. *yif hire leste, or leste noghte*, if it pleased her, or pleased her not.
2311. *to reste*, to remain.
2312. *agrose*, past tense of *agrise*, shuddered.

And therewithalle she wepte tenderly,
And quok for fere, pale and pitously,
Ryghte as the lambe that of the wolfe ys byten,
Or as the colver that of thegle ys smyten,
And ys out of his clawes forthe escaped,
Yet hyt ys aferde and awhaped
Lest hit be hent eftesones: so sate she.
But utterly hyt may none other be,
By force hath this traytour done a dede,
That he hathe refte hire hire maydenhede
Maugree hire hede, be strengthe and by his myghte.
Loo, here a dede of men, and that aryghte!
She crieth 'Suster!' with ful longe steven,
And 'Fader dere! helpe me God in hevene!'
Al helpeth not. And yet this fals thefe,
Hath doon thys lady yet a more myschefe,
For-ferde lest she sholde hys shame crye,
And done hym openly a vilanye,
And with his swerde hire tonge of kerf he,
And in a castel made hire for to be,
Ful prively in prison evermore,
And kept hire to his usage and to hys store,
So that she ne myght never more asterte.

2315. *quok*, past tense of *quake*, quaked, trembled.

2317. *colver*, culver, a pigeon, or dove;—*thegle*, the eagle;—*smyten*, past part. of *smite*, struck.

2319. *awhaped*, confounded, bewildered.

2320. *hent*, past part. of *hente*, caught;—*eftesones*, i. e., soon after, presently, immediately.

2323. *refte*, past part. of *reve*, bereft, taken away.

2324. *maugree*, in spite of; Fr. *malgré*.

2326. *steven*, voice. 2329. *more*, greater.

2330. *for-ferde*, much afraid; the prefix *for-* is here intensive, corresponding with the Ger. *ver*.

2332. *kerf*, past tense of *kerve*, cut.

2335. *to his usage and to hys store*; these two expressions are quite synonymous; *store* is anything that is laid up for use.

2336. *asterte*, escape.

O sely Philomene, woo ys in thyn herte!
Huge ben thy sorwes, and wonder smerte!
God wreke the, and sende the thy boone!
Now ys hyt tyme I make an ende soone.
This Tereus ys to hys wyf ycome,
And in hise armes hath hys wyf ynome,
And pitously he wepe, and shoke hys hede,
And swore hire that he fonde hire suster dede;
For which the sely Proigne hath suche woo,
That nyghe hire sorwful herte brak atwoo.
And thus in teres lat I Proigne dwelle,
And of hire suster forthe I wol yow telle.
This woful lady ylerned had in yowthe,
So that she werken and embrowden kouthe,
And weven in stole the radevore,
As hyt of wymmen hath be woved yore.
And, shortly for to seyne, she hath hire fille
Of mete and drynke, of clothyng at hire wille,
And kouthe eke rede wel ynough and endyte,
But with a penne she kouthe nat write;
But letteres kan she weve to and froo,
So that by the yere was agoo,
She had woven in a stames large,
How she was broghte from Athenes in a barge,

2337. *sely*, simple, innocent;—*woo*, sorrowful.

2338. *smerte*, pain.

2339. *wreke*, avenge;—*boone*, petition.

2342. *ynome*, past part. of *nime*, taken.

2346. *brak*, past tense sing. of *breke*, broke.

2350. *kouthe*, past tense of *conne*, knew or could.

2351. *radevore*, tapestry; *ras*, in Fr. signifies stuff generally, as *ras* de Chalons, *ras* de Gennes. *Ras* de Vore or Vaur, may be stuff made at a place so named. *Urry's Glossary.* In Languedoc is a town called La Vaur, but I know not that it was ever famous for tapestry.—*Tyrwhitt.*

2352. *yore*, for a long time.

2359. *stames*, a kind of fine worsted.

And in a cave how that she was broghte,
And al the thinge that Tereus hath wroghte,
She wave hyt wel, and wrote the story above,
How she was served for hire suster love.
And to a knave a rynge she yaf anoon,
And prayed hym by signes for to goon
Unto the queene, and beren hire that clothe;
And by sygne swore many an othe,
She shulde hym yeve what she geten myghte.
Thys knave anoon unto the queene hym dyghte,
And toke hit hire, and al the maner tolde.
And whanne that Proigne hath this thing beholde,
No worde she spak for sorwe and eke for rage,
But feyned hire to goon on pilgrymage
To Bachus temple. And in a lytel stounde
Hire dombe suster syttynge hath she founde
Wepynge in the castel hire selfe allone.
Allas, the woo, constreynte, and the mone
That Proigne upon hire dombe suster maketh!
In armes everych of hem other taketh;
And thus I lat hem in hire sorwe dwelle.
The remnaunt ys no charge for to telle,

2363. *wave*, wove.

2365. *knave*, servant;—*yaf*, gave.

2370. *dyghte*, addressed.

2371. *toke*, delivered; see note on *take*, v. 1133.

2375. *stounde*, while.

2378. *constreynte*, anguish, torture.

2382. *charge*, a load, a burden, business of weight; *no charge*, of no consequence.

> "Here dremes schul not now be told of me;
> Ful were here heedes of fumosité,
> That causeth drem, of which ther is *no charge*."—C. T. 10673.
>
> "Of that no charge."—C. T. 12677.

i. e., no matter.

> "I passe al that *which chargeth not to sete*."
> *Troylus and Cryseyde*, lib. 3, st. 119.

i. e., which it matters not to say.

For this is al and somme, thus was she served,
That never harme agilte ne deserved
Unto thys cruelle man, that she of wyste.
Ye may bewar of men yif that yow lyste.
For al be that he wol not for the shame
Doon as Tereus, to lese hys name,
Ne serve yow as a morderere or a knave,
Ful lytel while shul ye trewe hym have.
That wol I seyne, al were he nowe my brother,
But hit so be that he may have another.

EXPLICIT LEGENDA PHILOMENE.

INCIPIT LEGENDA PHILLIS.

BY preve, as wel as by auctorite,
That wikked fruite cometh of wikked tree,
That may ye fynde yf that hyt liketh yow.
But for thys ende I speke thys as now,
To telle yow of fals Demophoon.
In love a falser herde I never noon,
But hit were hys fader Theseus;
God for hys grace fro suche oon kepe us!
Thus these wymmen prayen that hit here;
Now to theffect turne I of my matere.

2383. *al and somme*, the whole thing.

Incipit legenda Phillis: Here beginneth the legend of Phyllis. This legend is taken from Ovid's *Heroides*, ii., which Chaucer follows, in many places, literally.

2393. *by auctorite:* "Every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit."—*Matt.* vii. 17.

2402. *theffect of my matere*, the main matter that I have in hand.

Distroyed is of Troye the citee;
This Demophoon come saylyng in the see
Towarde Athenes to hys paleys large.
With hym come many a shippe, and many a barge
Ful of folke, of whiche full many oon
Ys wounded sore, and seke, and woo begoon,
And they han at the sege longe ylayne.
Behynde him come a wynde and eke a rayne,
That shofe so sore, hys sayle myghte not stonde.
Hym were lever than al the world a-londe,
So hunteth hym the tempest to and fro!
So derke hyt was, he kouthe no wher go,
And with a wawe brosten was hys stere.
His shippe was rent so lowe, in suche manere,
That carpenter koude hit not amende.
The see by nyghte as any torche brende
For wode, and posseth hym up and doune;
Til Neptune hath of hym compassyoune,
And Thetis, Chorus, Triton, and they alle,
And maden him upon a londe to falle,
Wherof that Phillis lady was and queene,
Lycurgus doghter, fayrer on to seene,

2411. *shofe*, past tense of *shove*, pushed, drove.

2415. *wawe*, wave;—*brosten*, past tense of *breste*, bursted, broken; —*stere*, rudder.

2418. *brende*, past tense of *brenne*, burned.

2419. *for wode*, by reason of its fury; see note on *for deyntee*, v. 206;—*posseth*, pusheth.

2421. *Triton* is omitted in MS. Fairfax 16.—*Bell.*

2424. *Lycurgus*. Instead of Lycurgus the Fairfax MS. reads *Bygurgus*, and MS. Arch. Seld. B. 24, *Lugurgus*.—*Bell*;—*fayrer on to seene*, fairer to look on:—

> "Emelie, that fairer was to seene
> Than is the lilie on hire stalkes grene."—C. T. 1037.
>
> "Sche was wel more blisful *on to see*
> Than is the newe perjonette tree."—C. T. 3247.

Chaucer frequently uses the verb *see* with *on*, in the sense of *to look on*, and sometimes without *on*, in the same sense.

2435

2450

Parte Creditor, 3, 10, 57.

an agreement for borrowing money. "It

—C. T. 14740.

For seke he was, and almoste at the dethe;
Unneth myghte he speke, or drawe brethe;
And lyeth in Rhodopeya hym for to reste.
Whanne he may walke, hym thoghte hit was the beste
Unto the countree to seken for socoure.
Men knewe hym wele and dide hym honoure;
For at Athenes duke and lorde was he,
As Theseus hys fader hath ybe,
That in hys tyme was grete of renoun,
No man so grete in al hys regioun;
And lyke hys fader of face and of stature,
And fals of love; hyt come hym of nature,
As dothe the fox Renarde, the foxes sone;
Of kynde he koude hys olde fadres wone
Withoute lore, as kan a drake swymme
Whanne hit ys kaught and caried to the brymme.

> "I have lent lordes and ladies my chaffare,
> And ben hire brocour after, and bought it myselve;
> Eschaunges and *chevysaunces* with swich chaffare I dele,
> And lene folk that lese wole a lippe at every noble."
>
> *Piers Ploughman*, 2969.

For Spenser's uses of the word, see *Shepheards Calender*, April, 143, May, 92; *Faerie Queene*, 2, 9, 8; 3, 7, 45; 3, 11, 24.

2436. *unneth*, uneasily, with difficulty.

2437. *Rhodopeya*, Rhodope.

2438. *hym thoghte*, it seemed to him.

2447. *Renarde;* "*Reynard*, which with us is a duplicate for fox, while in the French *renard* has quite excluded the older *volpils*, was originally not the name of a kind, but the proper name of the fox-hero, the vulpine Ulysses, in that famous beast-epic of the middle ages, *Reineke Fuchs;* the immense popularity of which we gather from many evidences, from none more clearly than from this. *Chanticleer* is in like manner the proper name of the cock, and *Bruin* of the bear in the same poem."—Trench's *English Language, Past and Present.*

2448. *of kynde*, by nature, naturally;—*koude*, past tense of *conne*, knew;—*wone*, custom, usage.

2449. *lore*, instruction.

2450. *brymme*, the water's edge.

Thys honourable queene doth him chere,
And lyketh wel hys porte and hys manere.
But I am agroted here beforne,
To write of hem that in love ben forsworne,
And eke to haste me in my legende,
Which to performe, God me grace sende!
Therfore I passe shortly in thys wyse.
Ye have wel herde of Theseus the gyse,
In the betraysyng of faire Adriane,
That of hire pitee kepte hym fro hys bane;
At shorte wordes, ryghte so Demophoon,
The same way, the same path hath goon,
That did his fals fader Theseus.
For unto Phillis hath he sworne thus,
To wedden hire, and hire his trouthe plyghte,
And piked of hire al the good he myghte,
Whanne he was hole and sounde, and had hys reste,
And doth with Phillis what so that him leste,
As wel kouthe I, yf that me leste soo,
Tellen al hys doynge, to and fro.
He sayede to hys countree moste hym sayle,
For ther he wolde hire weddyng apparaylle
As fille to hire honour and hys also,
And openly he toke his leve tho,

2453. *agroted*, cloyed, surfeited.

2458. *gyse*, same as A. S. *wise*, Ger. *weise*; manner, fashion "Ther nys no newe *gyse*, that it nas old." C. T. 2127; "as wa tho the *gyse*." C. T. 995; "as the *gyse* was in his contré." C. T 2139. In the text the word is used somewhat peculiarly, for con duct in a particular case.

2459. *betraysyng*, betrayal.

2460. *bane*, destruction.

2466. *piked*, stole.

2469. *yf that me leste soo*, if I so pleased.

2471. *moste*, used here impersonally; *it was necessary* for hin to sail.

2472. *apparaylle*, prepare.

2473. *fille*, past tense of *falle*, fell, became.

And to hire swore he wolde not sojourne,
But in a moneth ageyn he wolde retourne.
And in that londe let make hys ordynaunce,
As verray lorde, and toke the obeisaunce,
Wel and humbly, and his shippes dyghte,
And home he gooth the next wey he myghte.
For unto Phillis yet come he noghte,
And that hath she so harde and sore yboghte,
Allas, as the story doth us recorde,
She was hire owne dethe with a corde,
Whanne that she segh that Demophoon her trayed.
But firste wrote she to hym, and faste hym prayed
He wolde come and delyver hire of peyne,
As I reherse shal oo worde or tweyne.
Me lyste nat vouche sauf on hym to swynke,
Dispenden on hym a penne ful of ynke,
For fals in love was he ryghte as hys syre;
The Devel set hire soules both on a fire!
But of the letter of Phillis wol I wryte,
A worde or tweyne althogh hit be but lyte.
'Thyn hostesse,' quod she, 'O Demophoon,
Thy Phillis, which that is so woo begon,
Of Rhodopey, upon yow mote compleyne,
Over the terme sette betwix us tweyne,
That ye ne holden forwarde, as ye seyde.

2477. *let make hys ordynaunce*, cause his arrangements to be made.

2479. *dyghte*, dressed, trimmed for sailing.

2480. *next*, nearest.

2482. *yboghte*, past part. of *bie*, borne, suffered.

2485. *segh*, past tense of *se*, saw; see note on *saugh*, v. 16;—*trayed*, betrayed.

2489. *swynke*, to labour. See note on *swynke*, v. 2039.

2494. *lyte*, little. 2497. *mote*, must.

2499. *forwarde*, a promise, an engagement.

——————— "obedient
To kepe his *forward* by his fre assent."—C. T. 854.
"To breke *forward* is not myn entent."—C. T. 4460.
"Tell us a tale, as was thy *forward* yore."—C. T. 14388.

Your anker, which ye in oure haven leyde,
Hyghte us that ye wolde comen out of doute,
Or that the moone ones went aboute;
But tymes foure, the moone hath hid hire face
Syn thilke day ye went fro this place;
And foure tymes lyghte the worlde ageyne.
But for al that, yet I shal soothly seyne,
Yet hath the streme of Scython nat broght
From Athenes the shippe; yet come hit noght.
And yf that ye the terme rekne wolde,
As I or other trewe loveres sholde,
I pleyne not, God wot! beforne my day.'
But al hire letter writen I ne may
By ordre, for hit were to me a charge;
Hire letter was ryghte longe, and therto large.
But here and there, in ryme I have hyt layde
There as me thoght that she hath wel sayde.
She seyde, 'The saylles cometh nat ageyn,
Ne to the worde there nys no fey certeyn,
But I wote why ye come not,' quod she;
'For I was of my love to yow so fre.
And of the goddys that ye han forswore,
That hire vengeaunce fal on yow therfore,
Ye be nat suffisaunt to bere the peyne.
To moche trusted I, wel may I seyne,
Upon youre lynage and youre faire tonge,
And on youre teres falsly oute wronge.
How couthe ye wepe so be crafte?' quod she;
'May ther suche teres feynede be?

2501. *hyghte*, promised.
2502. *or*, ere.
2504. *syn thilke*, since that same.
2507. *Yet hath the streme of Scython*, etc.: "Nec vehit Actæas Sithonis unda rates."—*Heroides*, ii. 6.
2511. *I pleyne not, God wot, beforne my day*: "Non venit ante suam nostra querela diem."—*Heroides*, ii. 8.
2518. *fey*, faith.
2519. *wote*, know.

Now certes yf ye wolde have in memorye,
Hyt oughte be to yow but lyttel glorye,
To have a sely mayde thus betrayed!
To God,' quod she, 'prey I, and ofte have prayed,
That hyt be nowe the gretest prise of alle,
And moste honour that ever yow shal befalle.
And whanne thyn olde auncetres peynted be,
In which men may hire worthinesse se,
Thanne prey I God, thow peynted be also,
That folke may reden, forth by as they go:—
'Lo this is he, that with his flaterye
Betrayed hath, and doon hire vilanye,
That was his trewe love in thoghte and dede.'
'But sothely of oo poynt yet may they rede,
That ye ben lyke youre fader, as in this;
For he begiled Adriane, ywis,
With suche an arte, and suche sobteltee,
As thou thy selven haste begiled me.
As in that poynt, althogh hit be nat feire,
Thou folwest hym certeyn, and art his eyre.
But syn thus synfully ye me begile,
My body mote ye seen, within a while
Ryghte in the havene of Athenes fletynge,
Withouten sepulture and buryinge,
Though ye ben harder than is any stoon.'
And whanne this letter was forthe sent anoon,
And knyw how brotel and how fals he was,

2531. *sely*, simple, unsuspecting.

2533. *prise*, praise; the meaning is, that she prays to God, and has oft prayed, that it (namely, the fact of having betrayed a silly maid), be the greatest praise and honour that shall ever befall him.

2544. *ywis*, indeed.

2547. *as in*, as respects;—*feire*, fair, of good report.

2548. *eyre*, heir.

2550. *mote*, may.

2551. *fletynge*, floating.

2555. *knyw*, knew;—*brotel*, brittle.

She for dispeyre fordidde hire selfe, allas!
Suche sorowe hath she for he beset hire so!
Bewar ye wymmen of youre sotile fo!
Syns yet this day men may ensample se,
And as in love trusteth no man but me.

EXPLICIT LEGENDA PHILLIS.

INCIPIT LEGENDA YPERMYSTRE.

IN Grece whilom weren brethren twoo
Of which that oon was called Danoo,
That many a sone hath of hys body wonne,
As suche fals loveres ofte konne.
Amonge hys sones alle there was oon,
That aldermoste he loved of everychoon.
And whanne this childe was borne, this Danoo
Shope hym a name, and called hym Lyno.
That other brother called was Egiste,
That was in love as fals as ever hym lyste.
And many a doughtre gate he in hys lyf;
Of which he gate upon his ryghte wif
A doughter dere, and did hire for to calle,

2556. *fordidde*, did away with, destroyed.

2557. *for he beset*, because he served.

2560. *as in*, in respect to.

Incipit legenda Ypermystre: Here beginneth the legend of Hypermnestra. This legend is taken from Ovid's *Heroides*, xiv.

2566. *aldermoste*, most of all; see note on v. 298; *everychoon*, compounded of *every ech oon*, every each one.

2568. *shope*, past tense of *schape* or *shape*, shaped, fashioned, formed.

2571. *gate*, past tense of *gete*, begot.

2573. *did hire for to calle*, caused her to be, or had her, called.

Ypermystra, yongest of hem alle.
The whiche childe, of hire natyvite,
To alle goode thewes borne was she,

2576. *thewes*, manners, qualities :—

"For though that ever vertuous was sche,
Sche was encresed in such excellence,
Of *thewes* goode, i-set in high bounté,
And so discret, and fair of eloquence,
So benigne, and so digne of reverence,
And conthe so the poeples hert embrace,
That ech hir loveth that lokith in hir face."—C. T. 8285.

———— "it aught y-nough suffise
With any wyf, if so were that sche hadde
Mo goode *thewes* than hir vices badde."—C. T. 9416.

"Cecili may eek be seyd in this manere,
Wantyng of blyndnes, for hir grete light
Of sapience, and of thilke *thewes* cleere."—C. T. 12029.

See Spenser's *Faerie Queene*, 1, 9, 3; 1, 10, 4; 2, 1, 33; 2, 10, 59; 4, 9, 14; 6, 2, 2; 6, 2, 31; 6, 4, 38; for *thewed*, see *Faerie Queene*, 2, 6, 26; *Shepheards Calender*, Feb., 96; *Hymne in Honour of Beautie*, 137.

"And techeth upon gode *thewes*
To fle the compaigny of shrewes."
Gower's *Confessio Amantis*, lib. 7, sect. 1.

"It sit a prest to be wel *thewed*
And shame it is if he be lewed."
Gower's *Confessio Amantis*, lib. 1, sect. 3.

"I lawly the beseik
Be thyne awne vertuis, and thy *thewis* meik."
Gawin Douglas's translation of *Virgil's Æneid*, edit.
Edinb., fol. 1710, p. 339, v. 26.

"Quhilk for his bounte and his *thewis* meik,
Sal weild this palice and hie senzeorie."—*Id.*, p. 207, v. 3.

"Lat vs in ryot leif, in sport and gam,
In Venus court, sen born thareto I am,
My tyme wel sall I spend: wenys thou not so?
Bot all zour solace sall returne in gram,
Sic *thewles* lustis in bittir pane and wo."—*Id.*, p. 96, v. 24.

"*Thewles*, inordinate, unthrifty."—*Ruddiman's Glossary.*

"The common signification of the word *thews* in our old writers, is manners, or qualities of mind and disposition. This is the sense

As lyked to the goddes or she was borne,

in which it is always used both by Chaucer and by Spenser. It is also the only sense of the Anglo-Saxon *theaw*. And even at a much later date any other sense seems to have been felt to be strange. The editors of the Third and Fourth Folios (1664 and 1685) substitute sinews in the present passage. [*Julius Cæsar*, A. 1, s. 3: "Romans now have *thews* and limbs like to their ancestors."] Pope, on the other hand, retaining, or restoring *thews*, explains it as meaning here *manners or capacities*. But, even if the true meaning of the word were disputable in this passage considered by itself, the other instances of its use by Shakspeare would clearly show what sense he attached to it. They are only two. "Care I," says Falstaff, in the *second Part of King Henry IV.* (iii. 2), "for the limb, the *thews*, the stature, bulk, and big assemblance of a man? Give me the spirit, Master Shallow." And exactly in the same way it is used by Laertes in *Hamlet* (i. 3):—

> "For nature, crescent, does not grow alone
> In *thews* and bulk; but, as this temple waxes,
> The inward service of the mind and soul
> Grows wide withal."

In all the three passages by *thews* Shakspeare means unquestionably brawn, nerves, muscular vigour. And to this sense, and this only, the word has now settled down; the other sense, which was formerly so familiar in our literature, is quite gone out and forgotten. Shakspeare's use of it had probably been always common in the popular language. There appear in fact to have been two Anglo-Saxon words; *theaw* and *theow*, the latter the original of our modern *thigh* and also of Shakspeare's *thew*. It is preserved, too, in the Scottish *thowless*, meaning feeble or sinewless. Only one or two instances, however, have been discovered of the word being used by any other English writer before Shakspeare in his sense of it. One is given by Nares from George Tubervile, who, in his translation of *Ovid's Epistles*, first printed in 1567, has "the *thews* of Helen's passing [that is, surpassing] form." In the earlier version of *Layamon's Brut*, also, which belongs to the end of the twelfth century, we have in one place (*verse* 6361), "Monnene strengest of maine and of *theawe* of alle thissere theode" (of men strongest of main, or strength, and of sinew, of all this land). But Sir Frederic Madden remarks (iii. 471):—"This is the only

That of the shefe she shulde be the corne.
The wirdes that we clepen destanye,

instance in the poem of the word being applied to bodily qualities, nor has any other passage of an earlier date than the sixteenth century been found in which it is so used." It may be conjectured that it had only been a provincial word in this sense, till Shakspeare adopted it."—*The English of Shakspeare illustrated in a Philological Commentary on his Julius Cæsar. By George L. Craik.*

Tennyson, in the 102d dirge of his *In Memoriam*, uses the word in its strict Shakspearian sense:—

"And still as vaster grew the shore,
And roll'd the floods in grander space,
The maidens gather'd strength and grace
And presence, lordlier than before;
And I myself who sat apart
And watch'd them, wax'd in every limb;
I felt the *thews* of Anakim,
The pulses of a Titan's heart."

He uses the word again in *The Princess*:—

"Yet in the long years liker must they grow;
The man be more of woman, she of man;
He gain in sweetness and in moral height
Nor lose the wrestling *thews* that throw the world;
She mental breadth, nor fail in childward care,
Nor lose the childlike in the larger mind."

Here by *thews* the poet seems to mean those distinctive masculine *qualities both of mind and body*, by which man is better enabled by nature than woman to wrestle and throw the world. The two separate senses of the word are thus made to flow together.

2579. *wirdes*, Fates, Parcæ: The word is derived from the A. S. *wyrd*, a word, or anything spoken, decreed, etc., and thence applied to anything preordained, predestined, etc. It corresponds precisely with the Lat. *fatum*, past part. neuter of *fari*, to speak, to utter, to say; *fatum* (Vossius), a fando; nam ita dicitur, Dei *fatum*, hoc est, dictum, jussum, decretum, voluntas Dei.

In the same way, the Lat. *dictio*, a speaking or uttering, is frequently used to signify *the response of an oracle or god*: e. g., "Data *dictio* erat, caveret Acherusiam aquam."—Livy.

"But O Fortune, executrice of *werdis*!
O influences of thes hevenis hye!

Hath shapen hire, that she moste nedes be 2580
Pitouse, sad, wise, trewe as stele.

Soth is, that, undre God, ye ben our herdes,
Though to us bestis is the cause wrye."
Troylus and Cryseyde, lib. iii. 617.

"Thar war hir armes, and here stude eik hir chare:
This goddes ettillit, gif *werdes* war not contrare,
This realme to be superior and maistres
To all landis."—Douglas's *Virgil's Æneid*, p. 13, v. 34.

——— "Hic illius arma,
Hic currus fuit: hoc regnum dea gentibus esse,
Si qua *fata* sinant, jam tum tenditque fovetque."
Æneid, lib. i. v. 18.

"The remanent hereof, quhat euer be it,
The weird sisteris defendis that suld be wit."
Douglas's *Virgil's Æneid*, p. 80, v. 48.

——— "prohibent nam cætera *Parcæ*
Scire."—*Æneid*, lib. iii. v. 379.

"Whan they at my nativite
My *wierdes* setten as they wolde."
Gower's *Confessio Amantis*, lib. 4, sect. 8.

——— "the *weird sisters*, that is (as ye would say) the goddesses of destiny."—Holinshed's *History of Scotland*.

"The *weirds* withstand and God stops his meek ears."
Surrey's *Virgil's Æneid;* a translation of lib. iv. v. 440:—

"*Fata* obstant, placidasque viri deus obstruit aures."

2581. *sad*, steadfast; the original, physical sense of this word was settled, steady, firm, it being the past part. *sæt*, *sæd*, *sad*, of the A. S. verb active *settan*, or *sætan*, to set.

"In Surrie dwelled whilom a compayne,
Of chapmen riche, and therto *sad* and trewe."—C. T. 4555.

"But though this mayden tender were of age,
Yet in the brest of hir virginité
Ther was enclosed rype and *sad* corrage."—C. T. 8096.

i. e., a mature and steadfast spirit.

"But natheles so *sad* stedefast was sche,
That sche endured al adversité."—C. T. 8440.

"And sche ay *sad* and constant as a wal."—C. T. 8923.

——— "a man that is ful *sad* of vice."—C. T. 16009.

i. e., fully *settled* or *confirmed* in vice.

And to this woman hyt acordeth wele;
For though that Venus yaf hire grete beaute,
With Jubiter compouned so was she,
That conscience, trouthe, and drede of shame,
And of hire wyfhode for to kepe hire name,
This thoghte hire was felicite as here.
And rede Mars, was that tyme of the yere
So feble, that his malice ys him rafte;
Repressed hath Venus hys cruelle crafte.
And what with Venus, and other oppressyoun

"O dere wyf, O gemme of lustyhed,
That were to me so *sad*, and eek so trewe."

"And in hir swough so *sadly* holdith sche
Hir children two, whan sche gan hem tembrace,
That with gret sleight and gret difficulté
The children from her arm they gonne arace."—C. T. 8976.

sadly, i. e., firmly.

"This marquys in his herte longith so
Tempte his wif, hir *sadnesse* for to knowe."—C. T. 8328.

sadnesse, i. e., her steadiness, firmness, the stability of her affection.

"O stormy poeple, *unsad* and ever untrewe,
And undiscret, and chaunging as a fane."—C. T. 8871.

"And whanne gret flood was maad, the flood was hulid to that hous: and it myghte not move it, for it was foundid on a *sad stoon*."—Wiclif's transl. of Luke vi. 48.

Trench, in his *Select Glossary*, quotes the following passage from Shakspeare, as marking *sadly* and *sadness* in their transitional state from the old meaning to the new; Benvolio using *sadness* in the old sense, Romeo pretending to understand him in the new:—

Ben. Tell me in *sadness* who she is you love?
Rom. What, shall I groan, and tell you?
Ben. Groan? why, no;
But *sadly* tell me who?—*Romeo and Juliet*, A. 1, s. 1.

2584. *with*, by; *compouned*, composed, put together, constituted.

2587. *this thoght hire*, this it seemed to her;—*as here*, as respects this world.

2589. *rafte*, past part. of *reve*, bereft, taken away.

Of houses, Mars hys venyme ys adoun,
That Ypermystre dar not handel a knyf
In malyce, thogh she shulde lese hire lyf.
But natheles, as heven gan thoo turne,
To badde aspectes hath she of Saturne,
That made hire to dye in prisoun.
And I shal after make mencioun,
Of Danoo and Egistis also.
And thogh so be that they were brethren twoo,

2592. *houses; House*, "Station of a planet in the heavens, astrologically considered."—*Johnson's Dict.* The student will find a full explanation of this astrological term in Chaucer's Treatise on the Astrolabe, in the section entitled *Special Declaration of the Ascendent.*—*Mars hys*, used for the possessive case of *Mars*. So Spenser:—

"And with his winged heeles did tread the wynd,
As he had been a fole of *Pegasus his* kynd."—F. Q., 1, 9, 21.

"On a tree
Sansfoy his shield is hangd with bloody hew."—F. Q., 1, 5, 5.

For some observations on this form, see Trench's *English, Past and Present.*

2596. *Saturne:* In the following fine passage from *The Knightes Tale*, Saturn enumerates to Venus the effects of his malign influence:—

"'My deere doughter Venus,' quod Satourne,
'My cours, that hath so wyde for to tourne,
Hath more power than woot eny man.
Myn is the drenchyng in the see so wan;
Myn is the prisoun in the derke cote;
Myn is the stranglyng and hangyng by the throte;
The murmur, and the cherles rebellyng;
The groyning, and the pryvé enpoysonyng.
I do vengaunce and pleyn correctioun,
Whiles I dwelle in the signe of the lyoun.
Myn is the ruen of the hihe halles,
The fallyng of the toures and the walles
Upon the mynour or the carpenter.
I slowh Sampsoun in schakyng the piler.
And myne ben the maladies colde,
The derke tresoun, and the castes olde;
Myn lokyng is the fadir of pestilens.'"—v. 2455–71.

For thilke tyme nas spared no lynage,
Hyt lyketh hem to maken mariage
Betwix Ypermestra and hym Lyno,
And casten suche a day hyt shal be so,
And fulle acorded was hit witterly.
The aray ys wroghte, the tyme ys faste by,
And thus Lyno hath of his fadres brother
The doughter wedded, and eche of hem hath other.
The torches brennen, and the lampes bryghte,
The sacrifices ben ful redy dyghte,
Thencence out of the fire reketh sote,
The floure, the lefe, ys rent up by the rote,
To maken garlandes and corounes hye;
Ful ys the place of sounde of mynstralcye,
Of songes amourouse of mariage,
As thilke tyme was the pleyne usage.
And this was in the paleys of Egiste,
That in his house was lorde, as hym lyste.
And thus that day they driven to an ende;
The frendes taken leve, and home they wende;
The nyghte is comen, the bride shal go to bed.
Egiste to hys chambre fast hym sped,
And prively he let his doghter calle,
Whanne that the house voyded was of alle.
He loked on hys doghter with glad chere,
And to hire spak as ye shal after here.
'My ryghte doghter, tresoure of myn herte,

2602. *lyketh*, pleaseth.
2604. *casten*, determine, arrange.
2605. *witterly*, truly.
2606. *aray*, equipage;—*faste by*, close at hand.
2609. *brennen*, burn.
2611. *thencence*, the incense;—*reketh sote*, exhaleth sweet.
2615. An exquisitely melodious verse.
2623. *let his doghter calle*, caused his daughter to be called.
2624. *voyded*, cleared.

Syn firste day that shapen was my sherte,
Or by the fatale sustren hadde my dome,
So nye myn herte never thinge me come
As thou, Ypermystra, doughter dere!
Take hede what thy fader seythe the here,
And werke after thy wiser ever moo.
For alderfirste, doghter, I love the soo,
That al the worlde to me nys halfe so lefe,
Ne nolde rede the to thy myschefe,
For al the good under the colde moone,
And what I meene, hyt shal be seyde ryghte soone,
With protestacioun, as seyne these wyse,
That but thou do as I shal the devyse,
Thou shalt be ded, by hym that al hath wroughte!
At shorte wordes thou ne schapest noughte
Out of my paleyse or that thou be dede,
But thou consente and werke after my rede;

2628. *Syn firste day that shapen was my sherte:* So in *The Knightes Tale*, v. 1568:—

> Love hath his fyry dart so brennyngly
> I-stykid thorugh my trewe careful herte,
> *That schapen was my death erst than my scherte.*

On this passage Tyrwhitt remarks in his Glossary that "*sherte* seems to mean the linen in which a new-born child is wrapped;" so that the expression in the text would mean, in plain terms, since the day I was born. A like expression occurs also in *Troylus and Cryseyde*, v. 733:—

> "O fatale sustrin! which, *or eny clothe*
> *Me shapyn was*, my destyne me sponne."

2629. *dome*, doom, judgment, destiny.

2632. *seythe the*, saith to thee.

2633. *after thy wiser*, according to thy better judgment.

2634. *alderfirste*, first of all; see note on v. 298.

2635. *lefe*, dear.

2636. *Ne nolde rede the to thy myschefe*, would not advise thee to thy harm.

2640. *but*, unless;—*devyse*, direct.

2644. *rede*, instruction.

Take this to the for ful conclusioun.'
This Ypermystra caste hire eyen doun,
And quok as dooth the leefe of aspe grene;
Ded wex hire hewe, and lyke as ashe to sene;
And seyde, 'Lorde and fader, al youre wille,
After my myghte, God wote I shal fulfille,
So hit be to me no confusioun.'
'I nil,' quod he, 'have noon excepcioun.'
And out he kaughte a knyf as rasour kene.
'Hyde this,' quod he, 'that hyt be not ysene;
And whanne thyn housbonde ys to bedde goo,
While that he slepeth kut hys throte atwoo;
For in my dremes hyt is warned me,
How that my nevywe shal my bane be,
But which I not; wherfore I wol be siker.
Yf thou say nay, we two shal make a byker,
As I have seyde, by him that I have sworne!'
This Ypermystra hath nygh hire wytte forlorne,
And, for to passen harmelesse of that place,
She graunted hym; ther was noon other grace.
And therwithalle a costrel taketh he
And seyde, 'Hereof a draught, or two, or three
Yife hym to drynke whanne he gooth to reste,
And he shal slepe as longe as ever the leste,

2647. *quok*, past tense sing. of *quake*, trembled.
2648. *wex*, past tense sing. of *wexe*, grew;—*to sene*, to look upon.
2650. *after my myghte*, according to my power.
2652. *nil*, ne wil, will not.
2658. *bane*, destruction.
2659. *not*, contraction of *ne wot*, know not;—*siker*, sure.
2660. *byker*, bicker, a quarrel; A. S. *pycan*, Ger. *picken*, to peck like birds. The word, in this form, is used now only as a verb.
2662. *forlorne*, lost.
2663. *of*, off, out of.
2665 *costrel*, a wine cup.
2668. *the leste*, it pleases thee.

The narcotikes and opies ben so stronge.
And goo thy way, lest that hym thynke to longe.' 2670
Oute cometh the bride, and with ful sobre chere,
As ys of maidenes ofte the manere,
To chambre broghte with revel and with songe.
And shortly, leste this tale be to longe,
This Lyno and she beth broghte to bedde, 2675
And every wight out at the doore hym spedde.
The nyghte ys wasted and he fel aslepe;
Ful tenderly begynneth she to wepe;
She riste hire up, and dredefully she quaketh,
As dothe the braunche that Zepherus shaketh, 2680
And husht were alle in Argone that citee.
As colde as eny froste now wexeth shee,
For pite by the herte streyneth hire soo,
And drede of dethe doth hire so moche woo,
That thries doune she fil in swiche a were, 2685
She riste hire up and stakereth here and there,

2669. *opies*, opiates.

2670. *hym thynke*, it seems to him.

2675. *beth*, are; this is the old Saxon form of the plural, which Chaucer seldom employs.

2679. *riste*, pres. tense, 3d sing. of *ryse*, riseth; see v. 2686.

2685. *fil*, past tense of *falle*, fell;—*swiche*, such;—*were*, same as *werre*, war, or, as it signifies in the text, confusion; from the Fr. *guerre*, by a common change of *g* to *w*. So in *The Romaunt of the Rose*, 5702:—

"For soth it is, whom it displese,
Ther may no marchaunt lyve at ese,
His herte in sich a were is sett,
That it quyk brenneth to gette,
Ne never shal, though he hath geten,
Though he have gold in gerners yeten,
For to be nedy he dredith sore."

The original of the italicised verse is, "*Car son cuer a mis en tel guerre.*"

2686. *stakereth*, staggers.

And on hire handes faste loketh she.
'Allas, shal myn handes blody be?
I am a mayde, and as by my nature,
And be my semblaunt, and by my vesture,
Myn handes ben nat shapen for a knyf,
As for to reve no man fro hys lyf!
What devel have I with the knyfe to doo?
And shal I have my throte korve a twoo?
Thanne shal I blede, allas, and be shende!
And nedes coste thys thing mot have an ende;
Or he or I mote nedes lese oure lyf.
Now certes,' quod she, 'syn I am hys wyf,
And hathe my feythe, yet is hyt bet for me
For to be dede in wyfly honeste,
Thanne be a traytour lyvyng in my shame.
Be as be may, for erneste or for game,
He shal awake and ryse and go hys way.
Out at this goter, or that hyt be day.'
And wepte ful tenderly upon his face,
And in hire armes gan hym to embrace,
And hym she jeggeth and awaketh softe,
And at the wyndow lepe he fro the lofte,
Whanne she hath warned hym and doone hym bote.
This Lyno swyft was and lyghte of fote,
And from hire ranne a ful goode pace.
This sely womman ys so wayke, allace,
And helples, so that er she ferre wente,
Her crewel fader did hire for to hente.

2690. *semblaunt*, appearance;—*reve*, to reave, take away.
2695. *shende*, destroyed.
2699. *bet*, better.
2707. *jeggeth*, joggeth.
2708. *lepe*, pres. tense, third sing. of *lepe*, leaps.
2709. *doone hym bote*, rendered him help, or service.
2712. *sely*, simple;—*wayke*, weak.
2714. *did hire for to hente*, caused her to be, or had her, caught.

Allas, Lyno, why art thou so unkynde?
Why ne hast thou remembred in thy mynde,
And taken hire, and ledde hire forthe with the?
For whanne she saw that goon away was he,
And that she myghte not so faste go,
Ne folowen hym, she sat hire doune ryghte thoo,
Til she was kaughte and fettred in prisoun.
This tale ys sayde for this conclusioun.

HERE ENDETH THE LEGENDE OF GOODE WOMEN.

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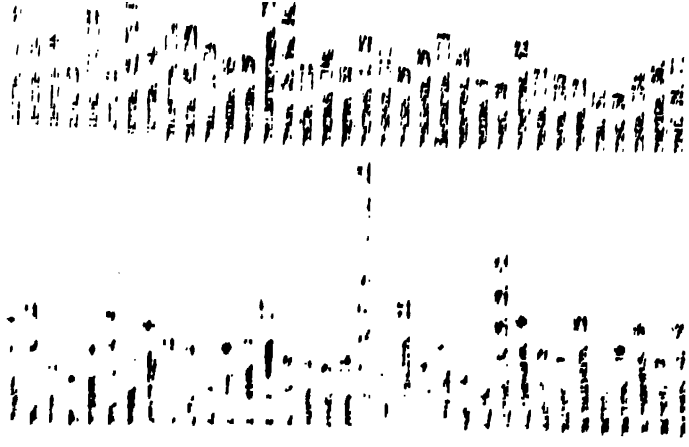

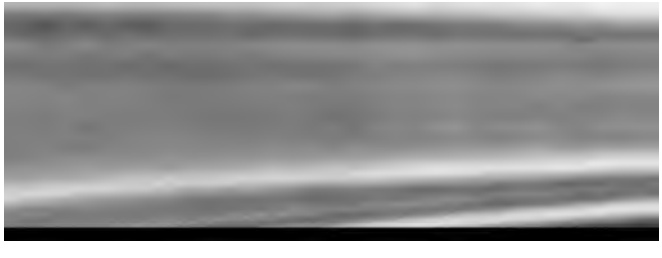

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